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Cover photograph by Jerzy Szelinski.

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THIS WEEK'S EVENTS THE TEL AVIV MUSEUM 27 SHAUL HAMELECH BLVD. TEL. 257361

FINY LEITERSOORF --- AN ISRAELI FASHION DESIGNER This first exhibition of fashion at the Tel Aviv Museum will show a wide range of one of the pioneers of (ashion design in Israel: 33 original creations on mannaguing, iewelly, accessories, meterials, and photographs

MICHA KIRSHNER: Photographs

EXHIBITIONS

The first museum exhibition of one of the outstanding photographers of the younger generation active today in lereal. It comprises about 50 colour and black and white photographs which constitute a kind of microcosmos of Israeli society. The exhibition has been made possible through the generous contribution of Mr. Yitzhak Leibowich and Mr. Michael Albin and through the kind assistance of the Eln Godi Professional

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PAGE TWO

The Tel Aviv Museum hosts the Train Theatre, Jorusalem ICARUS, A puppet show for adults. Saturday, 5.11, at 9.00 p.m.

(in Hubraw). Wodinasday, 9 | 1, at 4,30 p.m. SPECIAL EVENT GREEN WING, Two performances by Int Bluzer Monday, 7.11, at 9 00 p.m. CINEMA FILMS ON ART THE EXPERIENCE OF THE ABSTRACT. Tracing the different directions of abstract art in Europe and the United States in the late 1940s and the 1950s L'EPREUVE DE L'OBJET, Rauschenberg, Lichtenstein, Warhol, Hockney and others. Tuesday, 8.11, at 9.00 p.m. YOL (The Way), (Turkey, 1982, 111 mm, in colour, Hebraw and English subtitles). Daily at 4.30, 7.15, 9 30 p.m.; Saturday at 7.15, 9.30 p.m.

VIDEO ART, Films by students of the State Art Teachers Training College, Ramat Hashpron, Thursday, 10.11, at 9.00 p.m.

Visiting hours: Sunday-Thursday 10 a.m.-10 p.m. Friday closed. Saturday 10 a.m.-2 p.m., 7-10 p.m.: Box Office. Sunday-Thursday 10 a.m.-10 p.m.: Friday 10 8 m.-1 p.m.: Saturday 7-10 p.m.; Helena Rubinstein Art Library: Sunday, Monday, Wednesday 10 a m. 4 p.m.; Tuesday, Thursday 10 a.m.-1 p.m. 4-8 p.m.; Circulating Exhibits (loan): Sunday-Thursday 10 a.m.-1 p.m. Tuesday 10 a.m.-1 p.m., 4-7 p.m.; Sales desk: Sunday-Thursday 10 a.m.-8 p m., Saturday 7-10 p.m. Information desk and Box Office Tel: 261297.

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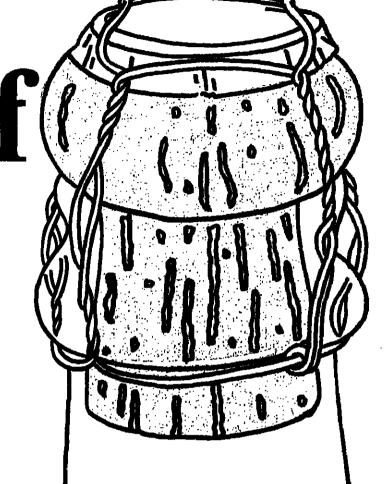
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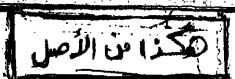
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THE JERUSALEM POST MAGAZINE

The Israeli authorities recently allowed a PLO training base to be set up on the West Bank - for the filming of 'Little Drummer Girl,' the controversial John le Carré tale of Palestinians and Israelis. The Post's JOAN BORSTEN reports.

FOR THE SECOND time this year, Israel's claim to be a democracy has been out to the test by the international cinema community.

The most recent examination was administered by Warner Brothers 1.td. Shooting ended today on the local segments of Little Drunmer Girl, the studio's \$10m.-\$15m. thriller which stars Diane Keaton and is being directed by George Roy Hill. The movie is based on John le Carre's controversial novel of the same name, which pits the Israeli intelligence service against Palestinian terrorists and is considered by some to be pro-Palestinian. Requirements for passing the democracy test include allowing a Palestinian flag to fly over Judea, transforming Ein Kelt into a terrorist training camp in Southern Lebanon, and painting PLO slogans on the walls of Jericho's Akabat Jauber refugee camp, and staging the bombing of a refugee camp, by israeli jets.

Just last winter, despite many misgivings about his real intentions, and serious doubts about the historical accuracy of his script, the Israel government made no attempt to discourage Greek-born French director Constantine Costa-Gayras from making most of his new feature here, Hanna K, which recently opened in Europe and the U.S. to poor reviews, was described us essentially the story of a confused American woman, but had as its background the dilemma of hundreds of thousands of Palestinian refugees. It was feared locally that in order to away public opinion in favour of the Palestinians, the intensely political Costa-Gavras might take advantage of the fact that anyone who wants to, may make a move here, without even informing the powers-that-be or submitting a script for approval.

The Israell government neither helped nor hindered Hill. The Israel Defence Forces' only contribution was to warn local commanders not to react to actors dressed as terrorists, firing their Kalachnikovs.

"In retrospect, it is clear that we were right not to make a fuss about Costu-Gavras," said an official of the Ministry of Industry and Trade, which oversees the Israel Film Centre. "Members of the industry had a chance to work with a top director. They earned some money. And we got favourable publicity for being liberal. Had we made nroblems for Costa-Gavras, the leftwing press would have had a field-

The same attitude prevailed when Hill's good intentions.

refugee camps suspiciously like Ein of the camp;

el-Rilwe, that caused some local critics to brand the novel "anti-Semitic" and "anti-Israel." Hill, of course, had hoped to shoot his Lebanese sequences in Jordan, but was refused permission, reportedly hecause Amman considered the le Carré novel "anti-Arab."

SET IN EUROPE, Lebanon and Israel, Little Drummer Girl tells the story of Charlie, a non-Jewish actress who is recruited by the Mossad and infiltrated into a Palestinian group responsible for attacks on Israelis and other Jews in Europe.

Although most of the action in the novel is seen through the eyes of the Israeli characters, there are several brilliant chapters in which le Carré, a sormer British intelligence officer whose real name is David Cornwell, takes his readers and Charlie into the refugee camps of Southern Lebanon. Peter Osnon, writing in The Washington Post, commented that in those chapters the "Palestinians cease to be merely stereotypical terrorists and become bearers of deeply felt and legitimate grievances."

The book has not yet been published in Hobrew, and is available here only in the \$25 linglish-language hardcover edition. Yet so many articles have been written in the local papers about le Carre's new "pro-Palestinian slant," especially after he attacked Israel's invasion of Lebanon in the British press, that shooting parts of the movie here might have caused a sensation, had the fact been widely

Anticipating this possibility, Warner Brothers imposed a publicity blackout when filming began lust September 12 in Munich: they would like it to remain in force for the next two months while the company is in London and Ger-

DURING the 12 days that the cast and crew of the film were in Israel (quartered at the Laromme in Jerusalem and the Sheraton in Tel Aviv), several scenes were shot with Keaton, Yongo Voyagis (the Greek actor who plays the brilliant Israeli agent Gadi Becker) and Klaus Kinski (the Polish-born German who plays the Israeli version of le Carré's George Smiley).

Most of the footage, however, was filmed in the politically volatile West Bank, where, one may assume, neither the Jewish nor the Arab residents would have approved of the script. One day was spent at the Akabat Jaaber refugee camp, which doubled as an unnamed camp in pre-1982 Beirut. Here Keaton meets Michael Christopher, the real-life novelist chosen by Warner Brothers vice president Marian Dougherty and Hill to play the crippled PLO chieftain Taych, Most of the extras were Israeli Arabs: West Bankers reportedly were afraid to appear on the screen after the book was banned by the Arab league. The art director's crew arrived a

few duys early to put up Egyptian The same attitude prevalled when movie posters and Lebanese Star Cola advertisements on billboards. months ago to scout locations, audi- and to splash paint on the storefronts tion actors contract production ser- of the camp, which before 1967 was vices from Israfilm and for Little inhabited by some 60,000 refugees Drummer Girl, although no one in and now is home to only 3,000. the industry had any doubts about . Because of the circumstances, the film-makers were watched over by a The director of Butch Cassidy and larger contingent of Border Police the Sundance Kid and The Sting was than is usually assigned to producencouraged to film here all the tion companies. The Border Police scenes set in Jerusalem and Tel also made sure that when the Aviv. as well as all the scenes camerus weren't rolling the crew depicting Lebanon. No one cared covered up the PLO slogans that the that it was those very scenes, set in art director had painted on the walls

Shooting script



Diane Keaton, star of 'Little Drummer Girl,' rests on Kalachnikov during break in shooting at Ein Kelt.

At least five days were spent filming at Fin Kelt, located off a narrow dirt road which branches off anobtrusively from the Jerusalem-Jericho highway to Wadi Kelt. Deep in the dried-out river bed. near a 5th-century Byzantine convent, the art director recreated a PLO training camp - apparently after visits to the real thing in Lebanon, Syria and Jordan.

Fluttering in the breeze over a erumbling mud hut, typical of the by politically conservative Israelis. temporary refugee-housing that UNRWA has built in Southern Lebanon, was a red, white, black and green Palestinian flag.

ON A FURTIVE visit to the set last Sunday with photographer Micha Bar-Am, who managed to snap a picture of Diane Keaton before being asked to leave, we watched George Roy Hill film a scene in which a group of foreign mercenaries begin training.

Some were light skinned Europeans, among them Keaton in a black sleeveless T-shirt, her face hidden by an olive green army cap. Others were dark-complexioned -Africans, Arabs, possibly Asians. All word army fatigues; the symholic red and white kelliya was much in evidence. Chanting revolutionary slogans in Arabic, they ran in formation past jeeps bearing Lebanese licence plates. On reaching a makeshift wooden building, its tin roof held in place with picturesque tyres and comentfilled oil barrels, each was tossed a Kalachnikov. They neatly caught the bulky rifles and proceeded to the shooting ranges where, in subsequent scenes, they would learn to "kill the Zionist enemy."

Only Keaton as Charlie, sweaty and red-faced, didn't play an intense radical, "Hi there," she called amiably to the "PLO functionary" who threw her the rifle.

KEATON, as everyone who read the book agrees, makes a perfect Charlie. Which is one reason why some Israelis and American Jews are worried about the impact George Roy Hill's film may have on the world's moviegoers.

"It's not a question of whether the book is anti-Israel or anti-Semitic," said Harry Wall of B'nai B'rith's Anti-Defamation League. "It isn't, at least not blatantly so. But we can easily finish the book with a more sympathetic picture of the Palestinians, because they are portrayed in a more humane way than the Israelis, I am, however, concerned about a film which cannot deal with the complexities of the problem like a book can, and herefore will reinforce the positive aspects of the Palestinians and the negative aspects of the Israelis as drawn by le Carré."

Between filming Keaton is reportedly less than amicable, and can usually be found in a solitary corner with the headset of her walkman securely clamped to her

But the actress's great professionalism has her Israeli colleagues in awe. The Israeli cast, all of whom immediately memorized their lines exactly, say Israelis who have rea working without a script, also speak frequently of the easy-going, pleahere in recent years.

Hill has been involved with this

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Production Company, toured the Middle East with Cornwell looking for locations, and personally east all of the actors with the help of Warner's Dougherty.

According to the Israeli cast and erew, the script follows the book almost exactly, climinating of course some of the side stories. They believe that for this reason, the film, like the book, will be banned in the Arab world and attacked

CORNWELL, an admirer of Israel until this country's first invasion of Lebanon, visited the Middle East six years ago with the idea of writing a new story featuring George Smiley. Unable to find a suitable plot for the British intelligence chief, who usually does battle with the Russians on European soil, he returned in 1980 to write a purely Middle Eastern thriller. His friend, David Greenway, then Jerusalem hureau chief of The Washington Post, introduced him to such Israelis as journalist Yuval Elitzur, now of

The book is dedicated to Greenway, But in the foreword Elitzur is credited "with heading me off from several grave solecisms that I prefer to forget." Elitzur took him to Kibbutz Misgay Am, where the background of the agent Becker was formed.

Cornwell also travelled to the Lebanese border with photographer Bur-Am to get a first-hand look at the now-abandoned railroad tunnel at Rosh Hanikra, through which the Cairo-Beirut train used to pass. And from Shlomo Guzit, today president of Ben-Gurion University and a former chief of military intelligence, he learned about the "Arab side," visiting with him several imprisoned terrorists.

It was apparently with the help of pro-Arab British MP that Cornwell made contact with the Pl.O, and arranged to spend Christmas two years ago with Yasser Arafat. His escort through the camps of Southern Lebanon was Salah Ta'amri, husband of Dina, the former queen of Jordan. Ta'amri was then head of Fatah's youth wing in Southern Lebanon. After the Israeli invasion he was captured, and today the man, who became Cornwell's model for the Palestinian master-terrorist Khalil, is an inmate at the Ansar prison camp.

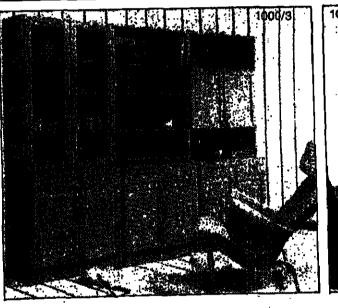
On a visit to Ansar several months ago, David Shipler, The New York Times' Jerusulem-based correspondent, met with Ta'amri, who had just received his copy of Little Drummer Girl Girl. Despite Shipler's criticisms of the Palestinian characters in the book wooden, and portrayed as playboys hooked on fancy cars and women --Ta'amri seemed pleased with Little Drummer Girl.

So did most of the Israelis who worked with Cornwell, describing it us entertaining fiction and political ly halanced, though flawed in its approach to the Middle East and the

The script, written by Loring Mandel, follows the book almost when they discovered Keaton was both. Perhaps then, Little Drumme Girl will suffer the same fate in the Middle East as Egyptian director sant almosphere Hill has created on Yousef Chahine's movie Alexandria the set. This is something they are Why, a poignant tale of Jews, Chrisapparently unaccostumed to, tians and Moslems coming of age in despite the large number of foreign the post-World War II city which directors they have worked with was banned by the Arab world and criticized by politically conservative Diaspora Jews. The only clients Project since before the book was published. He purchased it while it was still in galleys for his Pan-Arts

Diaspora Jews, The charge in this Chahine found for his movie in this part of the world were moderate Palestinians and liberal Israelis.







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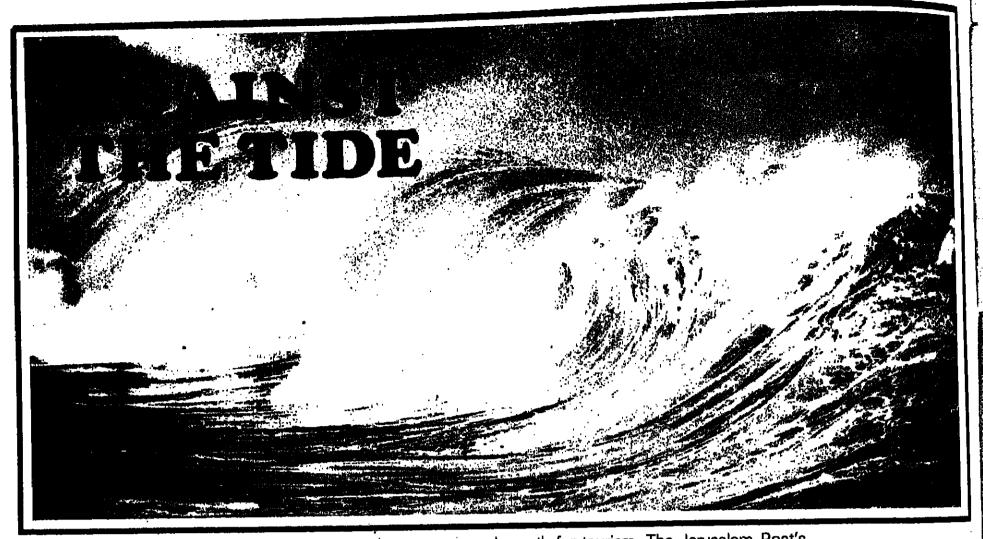
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THE JERUSALEM POST MAGAZINE

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THE JERUSALEM POST MAGAZINE

PAGE FIVE



October was a bad month for the economy, but a very good month for tourism. The Jerusalem Post's HAIM SHAPIRO tries to determine whether the October-fest was a one-time happening, or the beginning of a trend.

goes for agriculture. The only over 1982, and are the same as the businesses that aren't closing down are the hotels. In the midst of general economic distress, October 1983 is \$1.116m. was a boom month for tourism. When a special Israel Bonds mission flew in to examine Israel's predicament, the Bonds office in Jerusalem had to ask Tourism where high-cost gems are imported Minister Avraham Sharir for and then re-exported, producing protektia to find 30 rooms in fivestar hotels. In the end he found the the profit, tourism has the highest rooms, but the group had to split up added value of any major industry. between two establishments.

Everyone in the business admits that prices are high. The country has a reputation for being an expensive place to visit, and many in the tourism industry are not optimistic about the coming months.

Unfortunately, the fall weather in Europe has been beautiful, says Salo Scharf, one of the country's voterun tourist agents who recently returned from a sales trip to Switzerland, Scharf reports that people were still sun bathing on much incentive to take off for a winter holiday in sunny Israel.

Another warning against euphoria comes from Bernhard marketing at the Tourism Ministry, dropping sharply towards the end of offer three weekly connecting ceeded, but it is possible that one or publicity along with the offenders. term of about one million tourists the month. The elimination is the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applified both of them with all the same flights to the Red Sea port applied by the Red Sea po in other hotels, he insists.

likely to be as bad as it was last year, say how the El Al flights will affect are not in his hand. The hoteller attacked the minister for what he goal will not be achieved if the exwhen the Lebanon war was at its Eilat," he says.

Who has a good veer doesn't consider the minister for what he goal will not be achieved if the expension was at its Eilat, he says. height, and the Sabra and Shatilla hefore the first charter flights of the tourists from the U.S. This is under the only factor. Also playing a part. Amir points to an overall hefore the first charter flights of the tourists from the O.S. this is under the only lactors case playing a part season were about to take off for standable. Dinur says, if one contained restaurants, taxis, buses and tendency to lower hotel rates, at Eilat. Former prime minister siders the fact that there was an increase of supermarkets.

Assumblem Begin's war of words creuse of 150 per cent in the number. Kohn of the Plaza is less option's annual booklet, which apply the Germans, and when El Al more than ever this year, At least a to raise its prices (in dollars) for the first time by the establishment

INDUSTRY is in trouble. The same year show an increase of 12 per cent sive PR campaign during the last figures for the same period in 1981. The projected gross income for

> EVERYONE connected with tourism is quick to point out that unlike, say, the diamond industry, impressive figures but relatively lit-Put more simply, it's all cream, just waiting to be skimmed off.

This means that if more tourists can be attracted, they will bring in additional foreign currency with hardly any further investment required here. In 1982, the overall occupancy for all tourist accommodations - hotels, hostels, holiday villages, rented rooms and camping sites - came to only 48 per cent. That means that for more than half the year, a given bed in one of these facilities was not slept in. By putting Lake Lugano when he was there, someone in the bed, we could make With weather like that, there isn't twice as much, not just in the hotels. but also in the restaurants, tourist

shops, taxis and hairdressers. Enhraim Dinur, head of Kohn, manager of the Jerusalem says that this year there will be eight Plaza Hotel, who admits that is he is to 10 charter flights a week to Ellat, fully booked for the beginning of "almost as many as in 1981." In ad-November, but sees the figures dition, for the first time, El Al will. the month. The situation is the same flights to the Red Sea port, enabling both of them might still renege in a regular airline passengers to buy a

massacres occurred only days .THERE HAS BEEN a big increase in Schmidt was fresh in the minds of Europe, where the dollar bought wasn't striking, the airport workers few of these seem to have extended

few months in the U.S.

But Europe is the problem, he adds. As anyone who was there this summer can tell you, our prices are very high by European standards, and the air fares, computed in dollurs, are also higher. Still, he sees signs of hope. The Scandinavians. who all but abandoned Bilat last year; are returning. There will be three charters a week from the U.K. as compared to one last year. In October, there were 57 per cent more visitors from Italy than during the same month last year.

The Europeans can get a cheaper holiday in Israel if they want it, Dinur says, but it will be with a in dollars. lower standard of service than they would get in Majorca, the Canary provides quality for its prices.

DINUR also works with the tourism wholesulers, those all-powerful enterprises which, with the stroke of n pen, can exclude Israel from the devoted to persuading two such

up his prices. Nor is the hotel price service.

THE JERUSALEM FOST MAGAZINE

from the hotel's entry into the Christian pilgrim market.

This year, he says, we can at least benefit from visits by many of those who decided not to come last year for political or security reasons. He believes firmly that he can attract more people by upgrading service, rather than lowering prices.

Nor is he against the recent efforts by the ministry to control the prices of extrus such as drinks in the notel lobby, although he objects to the current practice of setting ceiling prices in shekels, rather than

After all, he says, all the other services in the hotel are calculated

Kohn approves of the recent ministry efforts to exert greater con-Islands or Greece, three of the most trol over hotels by sending out popular sunshine holiday destina- teams of inspectors. It is a pity, he tions. Countering that is a £120,000 adds drily, that such control was abpublic relations campaign in sent for the last 15 years. He sees it England (with the government pay- us a most positive development, and should be stricter, with the ministry lowering the grade of a botal if ing hulf), which stresses that Israel even feels that the enforcement necessary.

However, he warns that newspapers are not the place for such control to be exercised. Recent list of choice holidays offered. Part statements by the minister and of a recent visit to Europe was senior officials about prices and serwholesalers in Holland to put Israel calls "collective punishment," with hack into their brochures. He suc-

MOSHE AMIR, director of the He points out that all the cards Hotel Association, has repeatedly who has a good year doesn't considers harm to the industry by remember the hard times and jacks public statements about prices and

lendency to lower hotel rates, at their El Al flight. Reluciant to timistic than Dinur, even though his to individual tourists. As for group hotel is one of the few that decided trates, these will be controlled for next year. The October boom was of a cartel, which forbids members their journey to include Israel. The seasonal, he says, and not the begin of the association from offering during the first nine months of this also at least partially due to a mas-adds that he expects good things. The quoted individual rates.

The association and some hoteliers believe that this cartel will protect the hotels from agents who shop from one to another, encouraging them to undercut each other. The agents, on the other hand, claim that the cartel will force up the price of the package paid by

the tourists abroad. Sharir says that he was very reluctant to allow the cartel, and did so under the conditions that prevailed last year, when tourism was at a low ehb. Now, he says, he is reconsidering the issue, but he does not want to act quickly and jump to a premature conclusion.

But, he adds, the real problem is prices, which are only marginally under his control. Even such a tourist oriented enterprise as the restaurant at Ben-Gurion Airport, which has become notorious for its prices, has nothing to do with the Tourism Ministry.

As for the hotels, over which the to a ministry appeal to offer reasonably priced tourist meals according to a set menu. Of those that responded, only two were five-star establishments.

"I'M CONCERNED about the vice in hotels amount to what he future," Sharir says, "the returning visitor." He is the only hope Ista has of breaking out of the set patyear and attaining its long-time goal of two million.

But it is safe to predict the periences of one random couple to main fairly typical. Arriving as part of a giant group of over 200, they reported that there was chaos on criticize Israel or Israelis, they would only describe the stewards as

Talking about their hotel, which enjoys the ministry's five-star ration they said: "You can't really call it's five-star hotel. A lot of the fixures ure missing or broken and the staff "aren't very helpful."

FRIDAY, NOVEMBER 4, 1983

TO UNDERSTAND Teddy Kollck's cane and the attack by haredim last month that obliged him to acquire it one should perhaps begin with Pinhas, grandson of the High Priest Auron, and his spear.

The Bible (Numbers, 25) tells us how one of the Children of Israel, in an evident challenge to Moses' moral leadership, took a woman of Midian in the sight of all the congregation and, according to interpreters, had intercourse with her. At this point, Pinhas thrust a spear through both of them. "And the Lord spoke unto Moses saying: Pinhas... hath turned away my wrath in that he was very jealous for my sake so that I consumed not the Children of Israel in my jealousy."

The biblical word for jealousy, Kana'ut, is also used today for zealotry or fanaticism. It is the word used last month by the elderly secretary of Jerusalem's ultra-Orthodox haredi (God-fearing) community, Yosef Shenberger, to explain - indeed, explain away the attack on Kollek. "Those who did it were kana'im, and couldn't control themselves. He has grieved us many years."

Shenberger was not quite endorsing the attack. His initial reaction. he said, had been shock and a feeling that "this should not be the way." But he was not condemning it either. "It's not that much out of order," he said. "It's not a sin."

The haredl community is normally not violent, but according to Prof. Shmuel Ettlinger of the Hebrew University, beatings and cutting off opponents' beards were not uncommon during the struggle between the newly founded Hassidic movement two centuries ago and their Mitnagdim opponents, and in the subsequent history of haredim in Eastern Europe. The violence was generally in God's name.

"If you see your neighbour committing a transgression," says Et- militant. tlinger, "you are supposed to protest and draw his attention to it. The question is how you interpret young militant.

THE OLD Yishuv - the largely haredi population that constituted the Jewish community in Palestine before the rise of political Zionism - reacted strongly to the and those close to them who permit secular immigrants. At haredi instigation, the Turkish authorities sentenced Eliczer Ben-Yehuda --making Hebrew a secular tongue to a year's imprisonment for sedition. When Ben-Yehuda's young daughter died an untimely death,

the hevra kadisha refused to bury her. physical violence against/leaders of the Haskala, the Enlightenment, atlempting to adjust to the modern world while remaining Orthodox. However, their main weapon, according to anthropologist Dr. Jeff Halper, was the herein which not only ostrucized the offender from the community but denied him a cut of halukka funds donated by foreign Jews for the support of the haredi community.

Following the establishment of the state, there were occasional Subbath truffic after the Six Day Jerusulem, such as the demonstrations against the city's first swimming pool in the German Colony, the objection being to mixed bathing.

IT WAS NOT, however, until recent years — the past decade or less - that the rate and intensity of haredi violence in Jerusalem moved it from the margin of public concern to a major issue casting an ugly shadow on the city and threatening serious repercussions.

FRIDAY, NOVEMBER: 4, 1983

A midnight raid on a rabbi's home in 1979 by Belzer hassidim with whom he had been feuding ideologically, left him with 40 stitches in his head, several teeth missing and part of his beard ripped

The stoning of cars on the Ramot road became a Sabbath ritual in Jerusalem carried out almost as punctiliously as candle lighting. Secular residents living in or on the fringe of the haredi quarters have had their anartments destroyed as extremist elements attempt to expand their cramped lebensraum.

In the past year alone, according to municipal figures, two such apartments have been destroyed by fire by haredim, four have been ransacked, and 10 householders in the Genla and Mekor Baruch quarters have been warned by telephone to sell out or face similar action.

Ultra-orthodox

violence in Jerusalem

has become a major

issue in recent years,

as the haredim have

gained economic

strength and

self-confidence. The

Jerusalem Post's

ABRAHAM

RABINOVICH reports.

A sign-painting store next to a yeshiva on Agrippas Street was gutted this spring because a pretty girl working there was arousing unsettling thoughts in the minds of the yeshiva students. Seventeen cars have been damaged in Jerusalem on Shabbat by rock-throwing haredim during the past year and eight persons injured. One of them, a Hebrew University geneticist, suffered serious head wounds, which caused temporary speech difficulties loss of memory, when a haredi vouth threw a rock at his windshield.

Kana ut. explains Shenberger, jealousy in the name of the Lord. A greater sense of power, says Dr. Menahem Friedman of Bar-Ilan University, the foremost academic authority on the haredi world. "In the past 20 years they have become more self-confident. They feel

economically stronger and generalto more secure." "It's only children who throw stones on Shabbat," says a haredi

"We are applying din hakofrim the law for the unbeliever," says a

Says Rubbi Menahem Porush. Agudat Yisrael leader whose family derives from the old Yishuv: "This violence is not a haredi action. There is a certain small group of extremists among the Netural Karta themselves to do things which are shocking for the rest of Orthodox Jewry." Violence, he said, is an atwho was principally responsible for tribute of the Satmar hassidim and other groups of Hungarian origin.

THE FIRST Shabbat after Teddy Kollek was elected mayor in 1965, the League against Religious Coer-The old Yishuv used some cion drove demonstratively through called on the police to halt such activity and set about trying to find ways that would permit the haredi and secular communities to dwell peacefully in the same city.

"I tried to instil a certain amount not of tolerance, but appreciation of the haredi population as an integral part of the community," he said this

He closed off Shubbes Square to War when an alternative route was opened in former no man's land, and subsequently closed 50 streets in haredi quarters to Sabbath traffic.

One Shabbat last month a mob of haredim assaulted the 72-year-old mayor, cut his face with a stick, threw bottles at him, knocked him down twice, and brutally kicked him while shouting "Nazi" and other epithets.

"There's been a growing reign of terror in the past few years," he said in his office, his leg still bandaged, It's a small group that's responsible but they're growing in numbers, in the intensity of their activities and m the frequency."

The police have been unable to penetrate the haredi camp and perpetrators of violence there are rarely found. "We know every face here." said one militant haredi lust week. "The police could never plant an agent."

Kollek helieves the authorities could act with greater vigour against the haredi leadership, but are prevented by sentiment.

"There's a refuctance to move against the haredim because they all look like our grandfathers. The government has always regarded them as quaint, but when stones are thrown and people are hit and the mayor is beaten up, things are getting out of hand."

The major solution to the problem attempted thus far amounts to ghettoization.

"It's an ugly word," said Kollek. when it was suggested to him, but he could think of no better one and agreed that the principle was a sound approach for Jerusalem. Haredim want to live their own way of life with their own kind, and the secular are quite willing to let members of the population do so. What was a natural process in the

past is now becoming official policy. The municipality has set uside a hill at Crivat Shaul for a religious, largely haredi development and the Housing Ministry has done likewise at the new housing estate of South Neve Ya'acov, In both cases, the sites do not lie athwart any road artery that would be used on the Sabbath by secular residents.

Where haredim in significant numbers are mixed with a secular population, friction is almost inescapable. The recent flare-up in Ramot over a projected swimming pool is a prime example. Both sides recognize it not merely as an issue in itself but as a key to the future character of the area in which it is located.

IT IS an ironic fact that the principal conflicts in Jerusalem since 1967 have not been between Jews and Arabs but between Jews and Jews. It is ironic, too that this growing polarization comes at a time when both the secular and the religious wings are readier than they were in the past to reach out.

"The secular world in the last 10 to 15 years has become much more open to Judaism and Jewish culture," says sociologist Friedman, "but in the last few years they are feeling more and more threatened by the haredim."

A similar openness on the part of the ultra-Orthodox was cited this week by Rabbi Avraham Ravitz of Or Sameah yeshiva, a founder of the Tali Party which challenged the Aguda list for the hared! vote in the recent municipal elections in Jerusalem.

"Most haredim - not the haredi establishment - want to stand opposite the secular public with open arms and establish communi€ation," he said.

The recent phenomenon of a relatively large-scale movement to Orthodoxy by secular Jews - ba'alei ishing or penitents -- was an indiention to the haredi camp, said order to make violence painful for Ravitz, "that there is a basis for intellectual contact - and not because they believe they will bring the seculars into the fold."

The absence of such contacts is the most striking and saddening part of secular-haredi relations in Jerusalem.

The problem lies mainly, but not exclusively, in the haredi camp. The that bridge in safety.

great bulk of haredim are reasonable men -- many of the leaders could even he called men of the world who detest violence and are perfectly willing to let the secular population live their own lives as they see fit as long as they are left to live

theirs. There is, however, a strong core of kana'im - men not of this world hut of some other world - who will not compromise with implety, who will be jealous in the name of the Lord. They divide the world between believers and freirin free ones, a pitying or derogatory term for non-believers. Even young children among the kana'im speak of the non-religious as a doomed and dissolute race, not as fellow Jews who have not yet seen the

To the more extreme wing, the fida Haredit, the secular Zionist state is itself anathema. The kana'im are not only a militant force in themselves but push the whole haredi camp towards militancy when major issues arise. The proposed sports stadium in Shuafat became an issue only after the kana'im made it so.

Haredim constitute about 20 per cent of the Jewish population in Jerusalem and are by far its fastestgrowing element. They seek another 500 housing units a year. The potential for dangerous friction grows too.

"I'm afraid of a real kulturkampf." says Menahem Friedman.

The picture is not totally grim The new list of Sephardi haredim. which won three seats on the city council, as many as did Aguda, represents a constituency which has traditionally been tolerant in religious matters, although their political posture is still a mystery. Rabbi Porush says they will prove even more militant than Aguda, but

there are others who feel otherwise. The new Tali movement, which likewise grew out of Aguda, more clearly represents a moderating

"There is a will in the hared! camp to get to know the secular camp, suvs Tuli leader Ravitz. "It is something we talk about among ourselves. We have grievances haredin feel they are treated as second class citizens as far as getting public facilities that are coming to them. But we see Jewish society as

one society." Kollek believes that while haredi, militancy is serious "it doesn't endanger the peace of Jerusalem." He fears, however, that violence is contagious. We've got to fight it to prevent it from spreading to other sectors of the population

Although the police maintain regular contact with key haredi leaders, including Eda Haredit leaders, there is no other regular link between the secular and haredi camps except through the haredi political leadership. Both sides have seen satisfied until now to leave it at that. However, following last month's Sabbath pogrom against Jerusalem's mayor, the time has perhaps come for a more comprehensive approach.

This could include both a sophisticated way of identifying and punishing kana'i culprits and institutions they may be them as well and more importantly, an attempt to build bridges between

the two camps.
It was Reb Nahman of Bratslav who wrote: "The truth is a narrow hridge by which we traverse the world." The haredi and secular communities had better find some common truth if they wish to cross

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Service Services

PAGE SEVEN

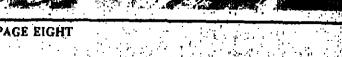
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Care full

ESTHER HECHT visits a Jerusalem centre where 'age is not a crime."







WILLIAM FLOHR, 81, is a spiffy dresser. In his lavender shirt, purple tie, black sports jacket and grey hat, he clearly has somewhere to go. He is on his way to work at Lifeline for the Old, a day centre for the elderly and for the severely disabled that gives 450 Jerusalem residents leus, Christians and Moslems - a new lease on life.

Lifeline is the brain child of Miriam Mendilow, a former schoolteacher, "Every day I used to see old people, many of them beggars, sitting listlessly near my school, neglected, in rags and waiting to die," she recalls. "The constant sight of these useless and unsavoury-looking people bred a lack of respect and callousness in my pupils."

Formal teaching, she decided, had to be complemented by education in social values through conerete experience. Children needed to see old people they could respect and care about. She therefore quit teaching 22 years ago and founded a unique centre based on a venerable Jewish concept.

According to Maimonides. the highest level of charity is to create a situation in which there is no need for a hand-out, thus preserving the dignity of the "At Lifeline even those who are

unable to work feel that they are working," explains the founder. who prefers to be known simply as Mirium, " and all are paid the same token sum, irrespective of their productivity.

For most of the people who come to the centre, however, the opportunity to be busy and to be among people is more important than

William Flohr, who was born in Galicia and grew up in New York, worked steadily from the age of 11, when he peddled newspapers on the city streets, till he was 62, and wellmeaning friends urged him to sell his candy store and retire. He still felt young and able to work, and munaged to find employment for another 10 years.

In 1975 he came to Israel to join his married son and enrolled in an ulpun. Two years later he found his way to Lifeline,

Everyone here gives you a big hello," he says, "and it makes you feel good. They taught me how to do macramé and I make belts and handbags. As I keep on working here I get younger and younger."

LIFELINE is housed in an old jerrybuilt Arab structure in the before 1967 was on the border between Israel and Jordan. Over the yeurs additional rooms in the building have been purchased and renovated as money became When his wife died six years ago

tributions and the sale of crafts made by Lifeline workers.

The furnishings are very simple. "We don't buy anything," says Miriam. "We take in things that people throw away and a retired carpenter who works here repairs

The steep, outdoor staircases are hardly suitable for the elderly, but the little courtyard and the odd shapes and sizes of the workshops gives the centre a charm and hominess that many modern facilities lack.

Miriam, herself 73 but young in spirit, negotiates the steps easily as she displays the results of her unstinting efforts. "I wish that Lifeline would serve as the model for similar centres in other neighbourhoods,"

OUR TOUR begins in the bookbindery, where octagenarians and nonagenarians lovingly repair books from public schools in the Jerusalem area. Miriam sees their work as a bridge across the generations. When schoolchildren visit the hindery and ask what they can do, she tells them, "I want you to learn two words: I care. Caring is the basis of all civilization. If you care for others, you will know best how to behave.

To adult visitors Miriam says emphatically, "Age is not a crime." She is opposed to compulsory retirement and old age homes are anathema to her, "They segregate old people and interfere with their ndependence. Lifeline provides an alternative which allows the elderly to remain in familiar surroundings - In their own homes, to continue working and to retain their rights as citizens and members of the com-

munity. In a sunlit room looking onto the central courtyard there is just such a sense of community; a dozen handicapped workers of all ages as well as elderly people are making clay beads. After seeing the Masada collection on a Lifeline outing, members began to fashion bends with similar motifs, and now turn out an attractive line of necklaces, carrings and other items of jewelry.

A NARROW staircase leads to a small room where a group of men are producing brass napkin-holders and enamelled candlesticks.

Ell Garmize, 77, puts down the napkinholder he is patiently carving in order to tell us his story. Born in Russia, he emigrated to Cuba as a young man and left there 20 years later for the U.S., where he owned a dilapidated Musrara quarter that dry goods store in the Bronx. Terrified by repeated hold-ups, he decided to give up the store 15 years ago, and came to Israel with his

available, mostly from private con- he sought a way to combat his

loneliness, and asked Miriam if there was a place for him at Lifeline. "There was no room, but she insisted on making room for me," he recalls.

"During the summer vacation students from abroad visit Lifeline and I talk with them. I also give them some of my poems," he says, presenting me with one. "I write poetry in English and Hebrew, even though I can't speak well in Hebrew."

Garmize has a very special link with Lifeline, "A friend gave me the phone number of a lady and I called her to arrange a meeting," he says, In the course of that first conversation he discovered that she, too. worked at Lifeline, as a bookkeeper. They had never met because he works in the morning and she in the afternoon. Now they are married.

Leaving the metal workshop we walk through a corridor, and Miriam points to a locked plywood closet. "The 'Van Gogh of Musrara' paints in there," she says. "He is schizophrenic and can work only in total isolation."

He is not the only lost soul at the centre. As we round a bend, a strange, hooded figure brushes past us. A Holocaust victim, this woman suffers from chronic paranoia, and hides her face for fear that the Nazis will catch up with her.

From down the hall wafts a delicious smell of sweet rolls. Each day they bake something from a different ethnic community to serve with the morning tea. Members can also buy cakes for Shabbat at a dis-

Past the bakery we step out onto a huge roofton balcony, with a spectacular view of Damascus Gate nearby and Mount Scopus in the distance. Mirium, whose head is always five jumps ahead of her funds, wants to turn this area into a roof garden which neighbourhood residents could use free of charge for bar mitzyas and weddings, It is part of her plan to make the centre an integral element of the community in which it is situated.

THE NEEDLEWORK department is next on the tour. There men and women produce an incredible assortment of stylish garments: crocheted shawls, hand-knit infant clothes, embroidered dresses for little girls, sweaters for all ages. It is obvious why Lifeline products won first prize in an arts and crafts show in Germany.

Miriam points out a mule, middle-aged woman, busily sorting skeins of yarn, "Before she came to us she was the terror of the neighbourhood, mainly because she couldn't communicate and had nothing to do." The woman greets Miriam with a huge smile.

In an adjoining room men are



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FRIDAY, NOVEMBER 4, 1983

PULL OUT AND KEEP PULL OUT

PULLOUT GUIDE

The Poster

MUSIC

Jerusalem CAMERI MUSIC -- With Raunan Evlon. thite. Anal Sharon, plano: Shmuel Magen, cello Works by Boisnortier, Weber and Quantz (Tzasta, tomorrow at U.H a.m.)

ORGAN CONCERT - With Clerhard Blank of Marburg, Works by Buxtehude, J.B. Bach, Competitional Byrd (Mount Zion, Dormition

THE GILAS TRIO — Guest group from Holland Works by Mozart, Mendelssohn and Shostakovnehi (YMCA, Sunday)

THE ISRAEL PHILHARMONIC ORCHESTRA - Programme as per Tel Aviv. (Binyene: Ha'uma, Sunday)

BEETHOVEN SONATAS FOR VIOLIN AND PIANO - With Uri Pianku, violin Ionathan Zak, piano. Programme - Sonata in A Major, Op. 12, No. 2; Sonata in F. Major, Op 24 (Spring), Sonata in A Minor, Op. 23; Sonata in G Major, Op. 96, (Israel Museum, Alondas 1

THE CAMERAN SINGERS & KIBBUTZ CHAMBER ORCHESTRA - Conducted by Avner Ital. Soloists Miriam Melzer, soprano Louis Garb, tenor: Yaron Windmueller, barnone Programme - Haydn: The Tempest, Madigal: Britten Cantata Misericordi 3.8 Back Cantata No. 140. (Jerusalem

RECITAL - With David Dolan, piano; Raman I ylon, flute. (Ruhin Academy, Wednesday)

Tel Aviv area

THE GILAS TRIO trom Holland. Programme as per Jerusalem, (Tvavia, tomor-

THE ISRAEL BAROQUE ENSEMBLE -Baroque music from Italy, France and Germany, (Lel Aviy Museum, tomorrow)

THE ISRAEL PHILIPARMONIC ORCHESTRA Conducted by Charles Duton, Soloist Andras Schiff, plano, Program-me - Varese Integrales; Mozart Plano Concerto K 482; Shostakovitch; Symphony day, Tuesday, Iburyday)

LIGHT CLASSICAL MUSIC - With the Israel Philharmouse Orchestra, Conducted by Charles Duroit, Soloist, Andras Schift, plant, Programme - Rossin Overture to William Tell Mendelssohn Piano Concerto No. U Sanit-Saens, Danse Macabre, Tcharkitysky-Saite, (Mann Auditorium, Nuteracker

THE HAIFA SYMPHONY ORCHESTRA

unducted by Drs Shueider. With soloist Mark Seltzer, pagio (U.S.A.). Programine. Piano Concerto No. 1 in D. Minor, Schubert Symptony in J. Major, Op. Posth. (Haifa Auditorium, Sunday, Monday)

CONCERT — With Narya Percy, flute; Yagi Melka, cello; Gilad Mishori, plano, Programme — Telemann Sonata in F Minor for Flute and Commuo; Weber, Trio in G Minor; Brahms; Sonata Op. 38; Hindemith: Sonata for Flute and Piano, (Ramat Hasharon, Yuvul, 57 Us-

THE HAIFA SYMPHONY ORCHESTRA -Programme as per Haifa, (Kiryat Haim, Beit

HARPSICHORD AND BAROQUE FLUTE - With Youit Weiss, harpsichord; Peter van Hollingen, baroque flute. Programme -Buch Parina No. 5 io A Minor: Rameau: Sinte in F. Minor, South, in B. Minor; Quantz: Montet with 10 Variations in 1 Minor, (Rama) Hasharon, Yuval, Iomorrow)

THE GILAS TRIO — from Holland, Programme Haydo Fro in G Major, Weber: Trio m G Minor, Brahms: Trio No. 4, (Netanya, AACL, 28 Shumel Hamaziv, Monday)

VIOLIN AND PIANO CONCER - With Isabella Ordning, violin; Rodika Yankovitz, piano Programme - Bach; Partia-No. 6; Brahms, Intermezzo Op. 18; Beethoven: Romance So 2; Brahms; Scherzo in B-flat Major, Tritz Kreisler: Pieces, (Rumat Hasharon, Yuval, Monday)

VIOLIN AND PIANO CONCERT . With, Philip Levy, violin; Rachel Franklin, piano. Programme - Bach Sonata in f. Major; Mozart, Sonata No. 4 in I: Minor; Schubert: 47 (Ramat Hasharon, Yaval, Wednesday)

FOR CHILDREN AND YOUTH

Jerusalem

THE JERUSALEM BIBLICAL ZOO Guided touts in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednes-

THE MARIONETTES FROM INDIA -Puppet theatre for age 3 and above. Traditional scenes of magicians, dancers and camel caravans. (Train Theatre, Liberty Bell Ciurden, Monday at 4.30 p.m.)

STORY HOUR -- Produced by the Khan Theatre. A collection of foll, tales, plus original stories, (Khan Theatre, today at 2

THE WAY BEHIND THE SHADOW - Puppet theatre for ages 4-7. The story of a kind monster. (Train Theatre, tomorrow at 11.30 the monster.)

HAPPY HOUR -- With Shal Shwartz the clown (Old Jaffa, Hasimtuh, tomorrow at 11.80 am) Q. ML.)

Tel Aviv area

ANIMALS - Musical performance. (Old Jaf-fa, Hasimtah, 8 Mazat Dagim, tomorrow at 5

FAMILY FUN - Including tricks by chim-panzees, dolphins, and sea lions, puppet theatre, clowns, cartoons and more. (Dulphinarium, Charles Clore Park, tomorrow 12 p.m. - 4.30 p.m.; Sunday through Thursday at 4,30 p.m. only)

GOLDILOCKS AND THE 3 BEARS

11.30 a.m.)

DANCE

J erusalem

"THE SILENCE OF FLOWERS SPEAKS" I clustical dances from Japan accompanied
 music and poetry reading. With Timi
Kedar, dance: Shamira Imber, reading. (Israel Museum, tomorrow at 8.30 p.m.)

FRIDAY, NOVEMBER 4, 1983

Tel Avly area

TAMAR DANCE THEATRE - Old and new

works by Zvi Gottheiner and Ofra Dudal. (Tel Aviv Museum, Wednesday at 9 p.m.)

TAMAR DANCE THEATRE - Programme as per Tel Aylv. (Rumle, Hechal Hatarbut, tomorrow pt X 10 n.m.)

tomorrow at 9 p.m.).

Schneider, (Hilton, tonight at 9,30 p.m.; King David, tomorrow at 9,30 p.m.)

CRAZA TEACHER - Produced by the Beit Leisson Theatre (field Leisson, tonight at 9.30)

THE FALL. By Albert Cames Directed and translated by Niko Nitai, (Old Jaffa, Hosantah, tonialit at 10 p.m.)

w the I dah The dre (Beit Hahayal, tomorrow, Wednesday and Thursday at 9 p.m.)

between 4 people in a New York hotel in 1953 (Hen Lessia, Wednesday and Thursday at 9

LESSON IN CHIZENSHIP Directed by Dante Herowitz Produced by the Kibbanz Theatre (Tzasta; Thursday at 8 30 p.m.)

NOW) - By Werner Ramer Fasshinder, Directed by Niko Nitan (Old Julfa, Havimtah, tomorrow at 9 p.m.) Wednesday at 9.30 p.m.)

ISRAEL FOLKLORE - Taste of Israel

Immmers, (YMC V. Monday at 9 p.m.)

x 30 p.m.)

Michael Shapiro in his programme Beyond 12 Gates. (Israel Centre, 10 Strain, tomorrow at

The Parvarim Duo appear in concert with Matti Caspi at Tzavta, Tel Aviv on Monday at 9 p.m.

THEATRE

All programmes are to Hebrew unless otherwise

THE CAUCASIAN CHALK CIRCLE. — By Brecht, A Cameri Theatre production, Herusalem Theatre, Wednesday at 8 to p.m. reday at 4,30 p.m. and 8,30 p.m.) -

ENTANGLEMENTS - THE WOOL STORY — Pupper theatre presenting the ele-ments of textile art. (Fram Theatre, Liberty Bell Garden, tomorrow at 4 p.m.)

GIVING OF THE LAWAT 6 - Produced by the Simple Theatre. The play takes place in an old temple. (Khan: Theatre, tomorrow, Sunday, Wednesday and Thursday at 8.30 p.m.

A JEWISH SOUL By Yehoshua Sobol, (Terusalem Dieatre, Monday at 8,30 p.m.)

"TASHMAD" Written and directed by Slimmel Hasifri. Produced by the Simple Theatre (Khan Theatre, Monday and Tuesday at 8,30 p.m.)

ACTORS VERSUS AUDIENCE - By Peter Hendeke. Directed by Fami Lederer. A modern play with gudience participation. (Old Luffa, Hasimiah, 8 Muzal Dagim, tonight at

BORDER INCIDENT -- By Ruth Hazan, An magmary meeting between Golds Meir and Raymonda Tawil. (Tzavia, tonight at 9.30 p.m., Tuesday at 8.30 p.m.)

BUNKER - Produced by the Habimah Theatre (Habimah, Swall Hall, tomorrow through Wednesday at 8.30 p.m.)

THE CONFESSION . - Extract from a work by Dostocysky, (Old Jaffa, Hasimtah, te row at 10 to p.m.)

THE CAUCASION CHALK CIRCLE - (1770) to tomorrow at 8.30 p.m.) Camen Meatre, tomorrow THE SUFFCASE PACKERS - A light comody by Hanoch Levin, A Cameri Theatre production (Cameri Theatre, Sunday at 8.30)

CRAZY SPOILING Connedy by Fmil Ajur. Produced and directed by Niko Nitai. About a fonely man in Paris. (Old Jaffa, Hasimtah, Monday at 9 (0 p.m.)

p.m., Monday at 9 p.m.)

DESIRE Produced by the Habimah Theater (Habimah, Large Half, tamorrow at 648 p.m. and 930 p.m., Sunday through Thursday at 830 p.m.)

THE IDIOT Detective coincidy produced

INSIGNIFICANCE By Terry Johnson, Directed by Godaha Bosser, Produced by the Beit Lessia Theatre. V chance meeting

THE PASSION (PRE-PARADISE SORRY

PHOTS - 1 vents in the lives of pilots after the occurrence of a dramatic event. (Neve Zealek Theatre, , tonight at 10 p.m., Tuesday

THE RUBBER MERCHANTS - by Hanoch Levin, Produced by the Cameri Theatre

SWEENEY TODD - Musical drama by the Cameri Theatre (Cameri Theatre, Monday through (forwliv at 8.30 p.or.) TENZI - Produced by the Belt Leissia Theatre. The story takes place around the

become rose effect become comorrow and Sun-TROJAN WOMEN Habitish production (Habitish, Smith Hall, Thursday at \$30 pm.)

Haifa

DEVILS IN CHE CELLAR New Israeli play by Summy Michael, Directed by Anti-Gazif Produced by the Haifa Municipal Theatre (Ilania Theatre, tomorrow through Thursday at 8 (0 pm.)

Other

BORDER INCIDENT - (Holon, Mollet, tomorrow at 9 page)

CAVIALE ELENTICHIS | Produced by the Habimah Theatre (Mida, Hechai Hatarbut, Sunday at 8,30 p.m.; Kiryat Shuqna, Suir, Tuesday at 8,40 p.in.: Upper Nazareth. Berkovitz, Thursday at 9 p.m.)

GOOD - By C. P. Laylor, Cameri produc-tion, directed by Ban Roben. (Dimona, Sun-

THE IDIOT - (Hadera, Hof, tonight at 10

THE SUITCASE PACKERS - (Kfur Menalteni, Monday at 9 p.m.; Beit Shean, Kunaron, Tuesday at 9.15 p.m.)

ENTERTAINMENT

APPLES OF GOLD - Colour documentary HAPPY HOUR -- With Shai Shwartz the film shout the bistory and struggle of the claws (Old Juffs, Hasimtah, tomorrow at Jewish people from the time of the early

> THE BEST OF SHALOM ALEICHEM -Stories by the famous Yiddish writer, per-tormed in Luglish by Jeremy Hyman, Dawn Nadel, Istac Weinstock, directed by Michael

> THE COUNTRY FOOLS — Sing and play fulk music, blues and country, with 2 voices and 6 puttars. (Fravia, tomorrow at 9 p.m.)

GOLDEN GUITAR -- Turn Bunz sings folkungs, ballads and American Indian chunts tomorrow; Jean Mark Luxembourg plays clas-

signt pieces on Wednesday: Bruno Korshiya Tel Aviv area

plays Hassidie folk and baroque on Thursday.

17 orba the Buddha, 9 Yord Salomon, at 8 p.m.)

THE BEST OF SHALOM ALEICHEM —

national Cultural Centre for Youth, 12 Emek (Astoria Hotel, poolside, Thursday at 9 p.m.) FERNANDO DE ALMEIDA - Well-known JAZZ - Fred Weisgal, piano; Eric Heller,

Portuguese pionist and singer (Sharon Hotel, Pinno Har, tomocrow through Thursday, at 8 hass: Saul Ciladstone, trumper. (American Colony Hotel, Nablus Rd., Thursday at GENTLEMEN THE HYSTERIA RETURNS JEWISH AND ARAB FOLKLORE -

 By Morti Citladi, Futertainment programme with singuine, dancing and acting, (Beit Hahaval, Monday and Tuesday at 9 p.m.) zaharmı folkdaneers, folksingers, Khalifa MUSICAL MELAVE MALKA — With

MATTI CASPI AND THE PARVARINI -(Tziwia, Monday at 9 p.m.)

(Continued on page C)

THE JERUSALEM POST MAGAZINE

Double feature/1 treket: The Good, The Bad And The Ugly 6.45 Straw Dogs 9.15 Mair., Nov. 7 the Blues Brothers 6.45, 9.15 Tue., Nov. 8, A Married Couple 6 and 9.30 Shabbal 7.45 Pink Floyd, The Wall 11,30 Triple feature/Locket.

Marx Brothers At The Ruces 6,30 Blazing Saidles 8,15 Line And Death 9,45 Thur., Nov. 10 Mary Brothers At The Ruces 6.30 Line And Death 9.45

EDEN

MAD MISSION Snt. 7, 9, weekdays 4, 7, 9 EDISON

WAR GAMES 5µ1. 7 , 9 Weekdays 4, 7, 9

ISRAEL MUSEUM Sat. 8.30 Cultures in dance follows

by Kabuki film Sun , Mon., Wed , Thur, 3.30 PINOCCHIO Mon. U u.n.: DIGGING FOR THE

Tue. 6, 8.30 FROM MAO 7

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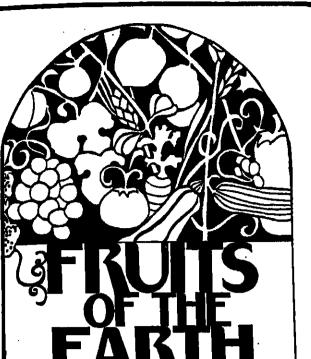
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who rules over the London crime world. As good as an American film of the same genre.

LOVE AND DEATH — Woody Allen's comedy presents the diminutive comedian as
Boris, a 19th century Russian, a coward in a

Boris, a 19th century Russian, a coward in a

(Continued from page 4) MATTI CASPI Solo performance, (Tzavia, GENTLEMEN THE HYSTERIA RETURNS tonight in 9, 60 p in and midnight) Oktor Six t. Amal. tomebr at 9,30 p m.t.

THE TAVERNERS - Play country music (Old Latta, Hasantah, Thursday at 930 p.m.) HAGASHASH HAHIVER - Programme of TONIGHT SHOW . Presented by Barry homour and saure (Givatayou, Shayot, tonight at 10 p.m., Earyat Hano, Ben Ha'ani, tomor-Langtord Evening of international entertainment and interviews. Special guest, Leonard

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FILMS IN BRIEF

BLAZING SADDLES -- Take-off of all those Westerns Hollywood has ever made. Expect anything to happen in this Mel Brooks' extravaganza, (At one point Count Basic and his entire orchestra appear, in evening dress, play-ing the theme song amid the desert caclus.) Great stuff.

THE BLUES BROTHERS - Director John Lundis auteashes the natural forces of Dan Ackroyd and John Belushi on an unsuspecting Chicago, and turns out the zoniest orgy of slapstick destruction combined with the dushiest sounds of urban blues. A field day for ranipaat insunity.

BLUE THUNDER - John Badham's film shout a helicopter prepared as a tool by American right-wing government extremists ugainst eventual terrorist activities at the 1984 Olympic Ciames in Los Angeles, Slick, professional, amusing and entertaining, it portrays the struggle between good (played by Roy Scheider), and evil (played by Malcolm Me-

BREATHLESS - - A modern American ve som of the first feature film by Jean Luc Godard, Underground director Jim McBride repeats the film without any of the characteristics that gave the original its unsquences. It is an opulent American produc-tion, a typical Hollywood soporific— everything digested beforehand, so who needs

CANNERY ROW - A kind of mythica gharification of the simpler aspects of life by director Simon S. Ward. Beautiful camerawork by Sven Nykivist.

DANTON - In Andrej Wajda's film, the French Revolution, used as a symbol for Poland, is a huge red herring irrelevant to the intention of the filmmaker. The expression of n idealist who has lost his faith. Too relev

THE DRAUGHTMAN'S CONTRACT - An amazingly intelligent 17th-century thriller, to be read at a multitude of levels, with in-terpretation touching every imaginable field, from social history to theory of esthetics. Directed by Peter Greenaway with Janet Suzman, Anthony Higgins and Anne Louise

FLASH DANCE A mindless, flushy, band-movic of a 20-year old dancer. There is nothing heyond the purely fancy and super-

FRANCES — The real-life story of actross Frances Farmer set in Hollywood of the '30s. Farmer is deploted as an individualist who is crushed by an industry for conformists. Excellent acting by Jessica Lange in the title-

with the subject.

MERRY CHRISTMAS, MR. LAWRENCE MERRY CHRISTMAS, MR. LAWRENCE

— Based on Laurens van der Post's The Seed
and the Smyr, Jupanese director Negisa
Oshima tries to paint a moral picture of
modern Japan. Taking place in a Japanese
prison camp in Java, the drams emerges from
the encounter batween similar social conditions across the line, Powerful use of image, excellent camere-work, superior perfor-nances by the east; the only serious flaw is the

OCTOPUSSY — Lots of girls, fast cars, and funcy locations in this latest Bond film. Recommended for a couple of hours of sheer

AN OFFICER AND A GENTLEMAN - A HEAVEN CAN WAIT — This delightful, heart-warming, star-studded comedy is an example of Hollywood at its best. Stark Warren

Traditional melodrams, well made and well-

THE LONG GOOD FRIDAY - This rough, nusty, vicious, uncompromising, violent, uction-nacked crime yarn brings British thrillers to the big screen. The story of a racketeer lers to the big screen with leader since world. As

THE RETURN OF THE SOLDIER - A May-

The cast of "Blazing Saddles," Mel Brooks' parody of Hallywood westerns.

family of patriots who had a vision of Death as woman to his own Victorian wife. Correct but uninspired in spite of the presence of Alan Butes. Julie Christic, Ann-Margret and and the acciforward is greatly taken up

MARRIED COUPLE -- Israeli director SOPHIE'S CHOICE — Pakula's film not only A MARRIED COUPLE -- Israeli director lithak Yeshurun's vering portrayal of a dis-integrating marriage, looked at from such close quarters that it virtually lacks any depth - yet is at times hallucinatingly real.

doesn't add any new dimensions to William Styron's novel, but also diminishes its impact by putting terrifying conceptions that should ie beyond anvone's imagination into clear pre TOOTSIE - Michael Dorsey (Dustin Hoff-TOOTSIE — Michael Dorsey (Dustin Holf-mont puts on a woman's dress, a wig and a por-or high-heeled shoes — and succeeds in get-ting the part of a middle-aged female hospital administrator in TV soap. A most enjoyable contedy — possibly the best thing that ever happened to director Sydney Pollack.

YANKS — John Schlesinger's splended soap opera about American soldiers in England prior to the invasion of Europe. Three love surries, lush countryside, charming pubs make for a pleasant little story. As long as you have the right expectations you won't be disap-

> YOL - 5 joiled Turkish men are given a week's furlough. Through their stories, we get to see Turkey and her people. Excellent filming und some meredible performances make this a film no true film bull would want to

> > YOUNG FRANKENSTEIN — Mel Brooks' (Blazing Saddles) parody of the horror films of the Thirties has some very funny montents and clever sequences. Excellent performance from Peter Bowle as the Monster and Gene Wilder does very well as Frederick Frankension, grand-sun of the infamous Baron Victor,

Some of the films listed are restricted to adult sudiences. Please check with the cinema.

THE JERUSALEM POST MAGAZINE

FRIDAY, NOVEMBER 4.

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This Week in Long Ist Lending RESTAURANTS Wajda's revolution



scing and human in the title role of Andrej Waida's "Danton." French actor Gerard Depardieu is eminently co

shape and slant of the film.

tal attack on the regime.

Join him in France.

THE MOST COMFORTABLE way to approach Andrej Wajda's CINEMA Danton is to decide, from the very Dan Fainaru beginning, that the French Revolu-

tion is nothing but a huge red herring, quite irrelevant to the intentions of the filmmaker. It is con-Przybyzawska's framework to make venient to take the view that Wa-Danton a clash of giants, a theme which comes close to that of Jean jdu's Danton is not Danton at all. but Lech Walesa, while General Paul Sartre's Les Mains Sales. But Jaruzelski wears the mask of Wajda, in light of his own experiences with Communism, may Robuspierre and the bread lines of 18th century Paris are really the have seen in Danton an opportunity queues of Warsaw in the latter part to go beyond Sartre. In this light, of the 20th contury. there can be no doubt that the In short, it is easy to consider Polish experiences have made a Danton as an allegory, in which significant contribution to the final someone like Wajda can protest the

But there are several indications refraining from angering the present that, in making Danton, Wajda was government beyond the accepted not primurily concerned with the front-page news of 1983. He had Such a view of Danton is indeed tried to raise money for the film for facile. And it has the additional adfour years. He based it on a play vantage of turning Danton into a written almost 50 years ago (and no front-page story, and of allowing one can accuse Przybyzawska of reviewers to dwell on an issue very cashing in on the Solidaritymuch in fashion. This point of view Communist Party confrontation). is not altogether erroneous. But it And, most convincing of all, Wajda tried to make the Polish film indoes limit the picture's scope, and does not account for everything in ject. He could not have done that if he planned to make Danton a fron

Nevertheless, the film discome into temp because of the pontical nature of Wajda's previous film which carry topical subjects fai beyond their immediate cinematic ds to the dis-

plight of his country while carefully

movements.
With all indeals, upheavals and ideological struggles, Wajda's French Revolution is a symbol of the eventual outcome of any revolution. It attempts to depict the tragic Poland actually materialized. And pollution of splendid humanitarian the only practical Polish help was to dreams, in the effort to make those allow some actors, most of them

dreams a reality.

The film is based on a play by Stanislawa Przybyzawska, which Wajda produced for the stage on several occasions and which he con-tempted Western producers, who siders the best drama ever produced encouraged a current events in-in Polund. But he goes beyond terpretation of the film. As it turned

out, the Western partners had to foot the entire, very considerable bill. Even then, the project was only completed with the help of a substantial grant from the French Ministry of Culture.

It is questionable whether the French are happy with the result.

Their original plan - French
patronage of arts regardless of their nationality, for purely cultural and humanitarian ends — has at least partially backfired. Instead of a powerful statement against dictators and legalized terrorism (a statement anyone would be proud of). Wajda provided a disturbing analysis of the revolutionary spirit. That analysis could not but embarrass the French Socialist benefactors, who squirmed uneasily at Danton's declarations that "the revolution is like Saturn, eating its own offspring," and "the people's worst enemy is its government."

WHAT WAJDA sets out to achieve — and he certainly manages to do it quite well -- is a tragic confrontation between two mutually exclusive tendencies, inevitable at a dustry an active partner in the project. He could not have done that if any revolution. It is summed up by rench as then Jules Michelet 1 Jules Michelet delibe beyond their immediate cinematic of Rubespr scope. The Poles remain official thing to is condemn Danton.

partners in the picture, but their there is no way for the two of them participation gradually change from active to symbolic. None of the scenes which were to be shot in Poland actually materialized. And because of his weaknesses the more appealing — figure. He himself argues, in the film, that he is trying veterans of Wajda's stage Danton, to to brake the fervour of the revolution, to give the people some respite. In the meantime, the steady ag-gravation of the Polish crisis and a chance to breathe, to live, to rest. This, of course, is unacceptable to the fanatics, who feel that slowing down is the first step towards self-destruction. For them, as the

FRIDAY, NOVEMBER 4, 1983



Wajda: The Polish actors followed his instructions and hammed it up.

their own interests.

historical cataclysm, a huge stage

for countless characters to play on.

would only confuse the issue. The

images have been painstakingly

construed to recall the

are faithful to historical fact.

revolutionary paintings of Jean she is expected to be in a state of

Louis David (who, incidentally, is permanent hysteria, as if she is to

seen at work in the movie). And no transmit the premonition that she

script says, "the principles of the is the role of the people, for whose revolution have become more important than the revolution itself."

The leader of the intransigents is of course Robespierre. Here Wajda eschews the typical image of the blood-thirsty extremist to offer a singularly perturbed person, conscious that no matter what he chooses for himself and for the nation, the revolution itself is lost. This is why he tries to delay Danton's arrest until the last mo-

But once the conflict is out in the open, Robespierre becomes implacable. He established that in revolution, judges have only one purpose; to eliminate the enemies of the revolution (how familiar are these declarations nowadays). He moves with lightning speed to clean out any semblance of resistance; he arranges a mock trial in which no witnesses are necessary, since the verdict has been sealed long before

the accused entered the courtroom. Only at the very end, after Danton has been condemned and executed, does Robespierre recognize his previous doubts, conceding that his victory was nothing but a defeat. If dictatorship is required in order to preserve the spirit of the revolution, democracy has failed and the revolution has failed

For all purposes, Danton repreinis the nonular hero, the o leader who electrifies masses with his powerful rhetoric, and who counts on their support to stay at the top. Robespierre is the opposite, the manipulator of the party mechanics, the shrewd tactician who controls the politics of the party. For him any popular person whose strength does not emanate from the party itself, and therefore is not guided by its machine and its rules, is a danger to the party and the nation. For Robespierre, party and nation are identical. Particularly disturbing in all this

FRIDAY, NOVEMBER 4, 1983

back. The performances are so exceedingly theatrical that no one can benefit the whole struggle is supsuspect any attempt to achieve posed to take place. They are a conrealism on the screen, not for a mofused, misguided and easily moved ment. This effect is accentuated by mass, amorphous and characterless. the dubbing into French, which is so easily influmed for one cause or atrocious that there seems to be no another, but not really conscious of correlation between the voices you hear and the movement of the actors' lips. No wonder that finer pay-THIS IS also reflected in the picchological nuances get lost ture's visual style. Danton should be altogether, and only strong, puncha spectacle, the climax of an

like statements are registered.

OF COURSE, there might be a Crowd scenes would seem essential method in this madness. Polish acto impart the spirit of the particular tors play the fanatics in Robespiermoment in history. But this is a re's camp, starting with the singularly intimate movie. Real remarkable Wojciech Pszoniak, crowds are only seldom enwho is Robespierre himself. His countered, the camera focusing on presence is overpowering. But once single persons who, more often than he starts speaking into the camera not, deliver their lines straight into and the dubbing is evident, a strange process of estrangement The viewer who expects Wajda to from the character takes place. let fly with his typical array of dis-That may be intentional. The torting lenses, low angles, purposely Danton gang, with Gerard Depar-dieu in the lead, are more realistic, unnatural lighting and the rest of his usual bag of histrionics, will be believable, human and likeable. amazed at his restraint. Most of the Depardicu himself is eminently contime, the camera stays at eye level, vincing as a man everybody wishes the least obtrusive lenses have been to follow. Also worthy of mention selected. It all looks terribly conserare Patrice Chereau and Roger vative for the flamboyant Wajda. Planchon, two distinguished stage He explained that it is the only way directors who are impressive as to shoot events that are in Camille Desmoulins and Fouquier, themselves so shattering, any ad-Dunton's unwilling judge. As Lucilditional interference by the camera le Desmoulins, Camille's committed

effort has been spared to will follow her husband to the galreconstruct costumes and sets that lows shortly. This is an important film, the ex-Still, no one should suspect Wamore than compensate for what he did not do with the camera. When jdu of being too realistic. The actors he asked them to overact, they accommodated him handsomely — ignored — particularly in a world particularly the Polish ones, who are familiar with the parts from way prophetic martyrs.

wife, German actress Angela

ow seems convinced

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7 pm: Two Lame Blacktop 8.45 pm: Le Rouge et le Noir with Gerard Phillip, Danielle Darrieux Wed. at 7 pm: Anna and the Wolf 9.30 pm: Cria Cuerros Carlos Saura
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This Week in Israel The leading Country boy no more



Kenny Rogers; Dolly Parton, and Barry Gibb: combining country kitsch and Bee Gees' pop.

ALL-AMERICAN middle-aged mutinée idol Kenny Rogers has broken out of his kitschy country music mould to plunge into the wide world of pop in Eves That See In The Dark (Eastronics), an album written and produced by Barry Gibb.

Yes, you heard right. After Barbra Streisand and Dionne Warwick, it's now Rogers' turn to collaborate with the Bee Gees (who sing back-up vocals on the album) on a change of image. Apart from a few numbers, Rogers sheds most or all of his country music trappings und gives us mandlin pop in the best Bee Gees tradition. A far cry indeed from the gruff, growling crooner who gave us "The Gambler."

Oh. I'll admit it's hard to resist especially since Barry Gibb's songs fit Rogers like a glove. But I'm not it all sure I like it. The singer obviously needs more than the country audience to sustain his success. But after establishing himself as the comfortable, sexy father-figure of a conservative Middle-American sands of others. It's sad, really, even though it will tap new international

audiences for Rogers, Parton, is undistinguished. Nothing like his well-known duet with Kim Carnes in Don't Fall In Love With A

SURPRISE of the decade may well

ROCK, ETC. Michal Yudelman

Never having fulfilled the promise of his youth, the most enigmatic and powerfully inventive singer-songwriter of the early '70s seems to be flinging it all away and beginning anew. The long-haired, flannel-shirted troubador is now slick and long-sideburned and wears a white suit and tie with black and white shoes!

Is there a message in them than rock 'n' roll songs, or is it simply moving with the stream of whatever's fashionable and commercial? Could it be that rock has exhausted its usefulness as a means of expression, at least as far as Young's concerned? Whether he's trying to tell us something and, if so, whether he's succeeded, only Young's fans will tell,

And, speaking of Young, Crosby audience, Rogers, in his new album, Stills and Nash have apparently sucemerges as just another accomplished pop singer among thousands of others. It's sad, really, even

Again, their last album, with Allies

Again, their last album, with Allies

Growths in dean-refer to with distance album, We Want Miles), and by

Wynton Marsalis, whose "R.J." is

Again, their last album, with Allies

Growths album that bears his name. Again, their last album, with

country-ish songs. "Islands In the 1983, C.S. & N manage to sound Weather Report, James Blood Stream," the duet with Dolly almost exactly the same only more Ulmer and Ramsey Lewis. Some contemporary, probably due to the modern keyboard and percussion where you no doubt will sneak out. arrangements. The effect of the Dreamer or the stunning recent one familiar vocal harmonies and new with Sheena Easton in We Got numbers is of slowly ripening and

developing maturity. Side two is full of delightful surprises, like Lennon and Mcfans open-mouthed in a lou-degree of rice, a cymeal commercial strumental, with Arthur line pack on his usual folksy stuff and Also on this side is "Wasted On The returned to old '50s rock'n roll. Way" from the previous album and impossible guitar-work. M.L.K.

Stephen Stills' 1966 politicallyconscious hit "For What It's

FINALLY, a sticky treacle of romantic love ballads on Air Supply's Greatest Hits (General Music Company), with the familiar "Every Woman In the World" and "The One That You Love." All the songs are pretty much alike, except "Making Love Out of Nothing At All" which for some perverse reason reminded me of Meatloaf Finally, I glanced at the cover and saw it was produced and directed by Jim Steinman (who used to write and compose for Meatloaf). A very pleasant album indeed for a party, an elevator or a nice, clean

JAZZ NOTES: CBS has released Jazz USA, which is a sampler offering cuts from 10 CBS albums which you should find available here (although some, like Al Di Meola's Electric Rendezvous, have been out for quite a while). Tastiest cuts are Miles Davis, who opens Side Two with "Jean-Pierre" (from his

hough it will tap new international indicates for Rogers.

My favourites here are the more My

Meanwhile, one of the best basic jazz riffs we've heard here in a while sneaks onto the final track of Frank Zappa's The Man From Utopia (CBS). The cut, called "Jazz Discharge Party Hats," is given a be Neil Young, whose Everybody's Cartney's "Blackbird" and Joni beast of a boost by Marty Klys-Rockin' (CBS) is bound to leave his Mitchell's "He Played Real Good on sux. Elsewhere, "Tink Walks on sux. Elsewhere, "Tink Walks on sux." funs open-mouthed. In a 180-degree For Free," a cynical comment on Amok" is a very respectable involte-face, Young has turned his rock performers going commercial.

For the record

MUSIC & MUSICIANS / Yohanan Boehm

CONTEMPORARY composers everywhere face the eternal problem of how to gain access to a knowledgeable, critical public receptive to fresh ideas and different modes of expression. They erave some kind of reaction - he it enthusiastic or reserved - to their attempts to create enduring works of art. Some countries, such as the Nethlerlands, promote their national composers with generous grants and assistance in publishing scores, so that their works can be performed abroad as well as at home. Today, the widest possible public can be reached through

radio, TV and records. In Israel, past attempts to publish the music of our own composers did not produce encouraging results and were soon abandoned. Apparently, poor distribution and mediocre technical quality both played their part in the failure. Now, a new attempt is being made to create a forum for Israeli com-

Music in Israel is a joint project of the Ministry of Education and Culture, the Israel Broadcasting Authority and the Jerusalem Music Centre. Its first fruit was presented to the public on Tuesday of this week, when the issue of the first record was celebrated at the first record (ATD 8301) is an enminister's office. It contains three couraging start. Vivant sequentes! works: Zvi Avni's "Five Pantomimes" (1968); Mark Kopytman's items" issued by Jerusalem Records Piano Sonatas are currently being dechai Seter's "The Daughter of

the production after the actual contributes a choral piece, for this tour.

taping had been completed. Nimbus Records of Great Britain, well known for its top-class pressings, printed a completely "clean" record (entirely free of background noise) and of extreme tonal clarity. which is especially important for the particular works. The cover is at-

tractive and informative. The works chosen represent three different personalities and styles among Israeli composers, three widely varying forms — a poem by Yehuda Amichai ("October Sun"), excellently interpreted by contraito Mira Zakai; music for a ballet commissioned by the Batsheba Foundation for Gary Bertini and his Chamber Ensemble; and an orchestral live-movement "Pantomime" after paintings by Picasso, Chagall, Kandinsky. Klee and Dali, which was LARRY ADLER will be the guest commissioned by the Israel Composers' Fund.

This is a very welcome enterprise, and it is to be hoped that not only composers using so-called contemporary techniques, but also representatives of other schools and trends, maybe even more oldfashioned traditionalists, will be given the chance to play a part in this anthology, as they have played their part in the evolution of music in Israel since pioneering days. This Some examples of "collectors

"October Sun" (1974) and Mor- (available at the Israeli Music Publication shop, 15 Rehov Keren Jephthah" (1965), all performed by Hayesod 25) include, for people the Israel Sinfonietta. Beersheba, who can pronounce Slav names, under its chief conductor, Mendi music by Blagoje Bersa (1873-1934) ber 7 and 14. Rodan, They were recorded at the Jerusalem Music Centre.

Jerusalem Music Centre. Jerusalem Records, established Philharmonic under Samo Hubad. general public, was responsible for Dubrovnik-horn composer also

"Moonlight," executed with great skill by the KUD Choir, Joza Vlahovic, a short piece of Debussyesque beauty and lovely

The reverse side contains a "Concertino for Piano and Strings" b Skerjanc, a Slovene, performed by (another tongue-twister for you!) Dubravaka Tomsic-Srebotnjak of Dubrovnik. This is a wellconstructed work, though one won't lind any particularly Slovene traits in this music, which is more influenced by certain French impressionist composers (and not the greatest at that). The planist copes with the rather demanding keyboard score with impressive fluency and ditferentiating dynamics, ably assisted by the strings of the Slovene Philharmonic (ATD - 8202).

ANOTHER record takes us to faraway New Zealand to make our acquaintance with Douglas Lilburg (born 1915), whose professional background includes studies with Ralph Vaughan Williams and founding the Electronic Music Studios at Victoria University of Wellington, His Second Symphony (1951) bears unmistakable traces of his English master and of Sibelius. but with a strong personal imprint and a remarkable fluency in the development and spinning out of his musical material. The New Zealand Symphony Orchestra, conducted by Ashley Heenan, serves the rich score very well, and the listener is free to visualize the New Zealand landscape and scene in this interesting and stimulating work of half an hour's duration, which passes without a dull moment.

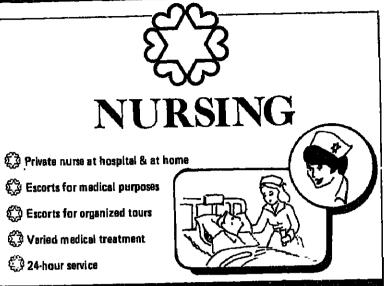
The "Acteuroa Overture" which sounds like a word for Scrabble fans with a lot of vowels on their rack but apparently means "Land of the long white cloud" - is another composition breathing the atmosphere of New Zealand in a most attractive manner. Finally, "Diversions for String Orchestra" (1947), written for the Boyd Neel String Orchestra, presents Lilburn in his lighter mood, providing, in five short movements, a pleasant vehicle for the NZBC Schola Musicum, to demonstrate its impressive quality. This record is surely a most welcome issue to present a New Zealand composer of impact and musical substance (though in his later years he has turned to elec-

artist with the Israel Sinfonicita, conducted by Stanley Sperber, in three concerts next week. He will perform Cimarosa's Oboe Concerto, transcribed for harmonica, and the concerto specially written for him by Marc Lavry in 1952. "L'Arlesjenne" Suite No. 2 Mozart's Symphony No. 29, K. 201, and Bartok's Rumanian Dances will complete the programme, to be given in Ashkelon (November 9), in Beersheba (November 12), and at the Jerusalem Theatre (November

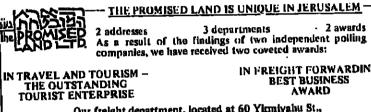
13). performed by Uri Pianka and Jonathan Zak in three recitals at the Israel Museum. The remaining two recitals are scheduled for Novem-

After a long absence, Flora Nudelman, the outstanding Argentinian pianist, is giving a series of two years ago by Moshe Saperstein The former's "Sunny Fields" is a cight concerts in this country under for the purpose of publishing Israeli symphonic poem, somewhat the auspices of the Organizacion symphonic poem, somewhat the auspices of the Organizacion to demand Jewish music, in addition to reminiscent of Smetana's Ma Vlast reminiscent of Sm music from other countries of in- it was in fact intended to form a visited us in 1970 and particularly lerest to collectors rather than the part of a cycle, My Fatherland. The excelled in Latin-American music.

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THE JERUSALEM POST MAGAZINE

/Radio Highlights The Week's



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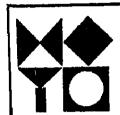
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VOICE OF MUSIC



·This Week in Israel·The Leadin MUSEUMS **JERUSALEM**



this week the israel museum jerusalem

Permanent Collections of Judaica, Art and Archaeology
Moritz Oppenheim: The First Jawish Painter
China and the Islamic World: Mutual Influences in Ceramics
David Bomberg: 1923—1927
Mario Merz: Builder of Igloos and constructor of moveable nomadic dwellings

Contemporary Israeli Art Contemporary Art from Permanent Collection — together with new

Contemporary Art from Permanent Collection — together with new acquisitions from Amurican artists.

The Tip of the Iceberg no. 2 — new acquisitions of Israeli art.

Mirlam Neight: Hauntad Environments — sculpted and painted expressive environments by a young Israeli artist (from Nov. 8).

Memphis, Milano — furniture and accessories, and over 160 stides prosenting this international design group (from Nov. 8).

Michael Druks: Projection on Photographic Situations (from Nov. 8).

Looking at Pictures — for children aged 8 and up (until Nov. 10).

SPECIAL EXHIBITS

Capernaum Hoard A New Mosaic in the Norman P. Schenker Archaeology Gardon Oil Lenip Section
The Permanent Exhibit in the Prehistory Hell
Yemenite Toreh Finials ("Rimonim")

SPECIAL EVENT

Cultures in Dance (first in a series of six evening)
Saturday, November 6 at 20,30
THE SILENCE OF FLOWERS SPEAKS from Japanese haiku —

3 classical dances and poetry reading
Timi Kedar, dance; Shamira Inber, reading; Michal Gruber, flute
followed by KABUKI film

CHILDREN'S FILM

Sun., Nov. 8; Mon., Nov. 7; Wed., Nov. 9; Thurs., Nov. 10 at 15,30 PINOCCHIO — Animation film from Disney's Studios

Single ticket IS 350, members/students IS 300; Series IS 1,800, members/students IS 1,500.

LECTURE (In English)
Sunday, November 8 at 15.00
THE ASSYRIAN SIEGE OF LACHISH

ecturer: David Ussishkin, At the Rockefeller Museu

FILM FOR SENIOR CITIZENS Mondey, November 7 at 11.00 DIGGING FOR THE HISTORY OF MAN

The art and architecture of the Bebylonians, Sumerians, Hittites, Greeks and

CHILDREN'S STORY HOUR (in English)

Monday, November 7 at 16.00 For 7-9 year olds, with children's participation

CONCERT

Monday, November / at 20.30 BEETHOVEN SONATAS FOR VIOLIN AND PIANO

7 tuesday, November 8 at 18,00 & 20,30 FROM MAO TO MOZART (USA 1980) — dir. Murray Larner

LECTURE (In Hebrew) LEV | UNE (IN HEDREW) Tresday, November 8 at 20,30 THE JEWS OF GOTEBORG — athnography of a Western European community Lacturer: Avi Nilsson Ben Zvi, At the Israel Museum, includes tour of exhibition

CONCERT

Saturday, November 12 at 20.30 ROMANTIC RECITAL Arie Vardi, piano, Worka by Mozert, Beethovan, Chopin

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The Museum keeps its doors open with the help of its friends: November 6—12 — Marilyn and Edward Bellet, Philadelphia, Pa.

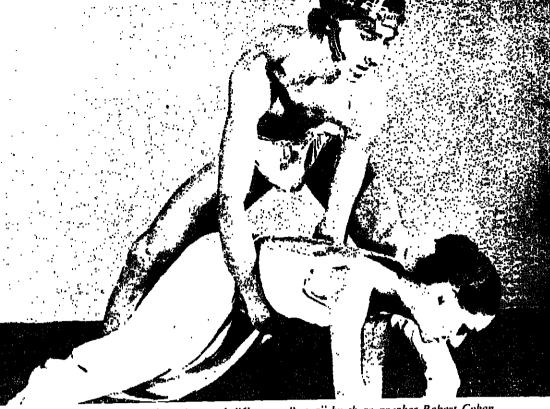
VISITING HOURS: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 18.00 to

22.00; Fri, & Set. 10.00 to 14.00 SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. & Set. 10.00 to 14.00

BILLY ROSE SCULPTURE GARDEN: Sun.—Thurs. 10.00 to sunset; Fri., Sat. & holidays 10.00 to 14.00 ROCKEFELLER MUSEUM: Sun.—Thurs. 10.00 to 17.00; Frl. & Sat. 10.00 to

LIBRARY HOURS: Sun., Mon., Wed., Thurs. 10.30 to 17.00; Tues. 16.00 to GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues.

16.00 to 20.00 TICKETS FOR SATURDAY. Available in advence at the Museum and at the ticket agencies: Tel Aviv-Rococo, Etzion, Le'an and Castel; Jerusalem-Kla'lm



dlev in the Batsheva Company's "Common Prayer" by choreographer Robert Cohan.

No gladness, no gloom

TWO NEW works - by Robert Cohan and Igal Perry - presented by the Batsheva Dance Company in collaboration with the Israel Philharmonic Orchestra at the Mann Auditorium in Tel Aviv (October 27), had a certain kinship, despite their individual attack.

Both choreographers ostensibly set out to create mood — Cohan "an abstraction of prayer," Perry "a pure abstract dance-work." Yet how abstract can bodies be? What emerged were strong affirmations, one way and another, and this was heartening; for if there was no gladness, there was also no gloom.

Cohan's Common Prayer went into the sinewy music of Andrzej Panufnik's Sinfonia Sacra. The composer admits to aiming at "religious and patriotic feelings" (Polish), and in the dance movement there was indeed a martial aggressiveness that matched the trumpet fanfares, the surging energy of the "Visions."

Dressed in fantastic costumes (By Moshe Sternfold) that separated the legs of the blood-red trousers to exnose front and back right to the crotch — the women wearing fleshcoloured body stockings, the men red briefs — and with masks (by Yehudit Greenspan) like the visors of medieval armour, the dancing showed a striking new aspect in Cohan's many-sided style.

Rapidly changing angularities, emphatic articulation in the "batlle" scenes, made this a highly declumatory work - its impact seemingly spontaneous but in fact cunningly organized.

Both movement and music sagged somewhat in the slower sections, but not before an intensely beautiful solo entitled "Prophecy, eloquent control by Haim Ohn.

quite achieved its stunning effect. cluded samples of the work of There were intimations of gentler various departments. Two items eniotions and relationships, but the came from the choreographic work final "hymn" seemed to carry too of academy students. with positive strength.

DANCE Dora Sowden

because he obviously let the Ravel music "build" his ideas and their drive, he achieved absolutely what appeared to be the absolute purpose: to delineate in dance form pulse of the musical repetitions are really not repetitious at all.

Thus, the patterns made by the dancers — first appearing in line in a one-two-stop forward movement and then going into variations and configurations — developed an ever-increasing throb. In the strotch of legs, the upward thrust of arms, the dipping plies and in the constant flow across and along and round the stage, the movement lived with the

The IPO, conducted by Yitzhak Steiner (in the absence through illness of Shalom Ronly-Riklis) sut in the deep well of the orchestra pit with its comparatively small opening. The sound was thereby much reduced and became more an accompaniment than a partnership -though conductor and players did remarkably well, especially in the trumpet sections.

When, for the Tchaikovsky Symphony No.4, the orchestra sat on the stage, it was plain to hear how much had been lost (though this was a rather routine performance). Nevertheless the collaboration between a dance company and a live orchestra was an ex-

and martyrdom, it was danced with .36th academic year of the on the town campus. Jerusalem Rubin Academy of This was really the nub of the Music and Dance was held in the work, for nothing that followed Khan Theatre (October 24) and in-

little of prayer, too much of action. One was Meditation in Sinal by The company danced throughout Relly Aud (music: Edgar Varese) danced by Yaira Oz, Anat Shamgar and Aud herself. As student inven-PERRY'S Bolero proved to be one tion it had its merits, particularly inof his most successful works. Large- the sense of rhythmic design. Some

relevant, in that they didn't advance from one development to another. They didn't "follow through."

Hefthziba Abraham's solo Torn Even (music: Burtok), danced by herself: but here the main weakness was in the dance phrasing. Movement often ran like sentences without commas, breathlessly. Such exuberance, understandable in a young, enthusiastic dancerchoreographer, courts the danger that it will "tear a passion to talters"; but the talents were clear and the dancer showed a vividly projective quality that overcame the awkward moves.

Among the most notable musical items of the evening were Zvi Avni's "Hallclulah" from his Psalms, sung by the Academy Choir (conductor; Stanley Sperber) and a setting by Mark Kopytman of Ychuda Amichai's poem Shemesh October, an impressive combination of Spreehgesang and dramatic sonorities. The singer was Zvia Litewski (alto) and the players were Michael Bugoslavsky (piano), Walter Reither (violin), Shmuel Magen (cello), Avner Biron (flute), Jeffrey Kowalski (percussion), conducted by Israel Edelson.

A bonus was the appearance of a guest group, the Michelbach Youth Choir from Germany, conducted by Ronald Klein.

IN THE COURSE of the evening. Michal Smoira-Cohn, head of the Academy, announced that it had acquired a building on the Hebrew citing and memorable event in University's Givat Ram campus. It would accommodate the music departments, and the school of reculling old paintings or suffering THE OPENING ceremony of the movement and dance would remain

Hassia Levy-Agron, founderhead of the dance department, is planning a creative workshop for dancers and choreographers to give students the opportunity to take part in more performances. Auditions for the workshop will be held on November 8.

The same could be said of

It is to be hoped that this will give more space and facilities to the dance department and that the theatre proposed for the building will be available also for dance.

Catch as catch can

by Beit Leissin) such an enjoyable experience is the combination of popular, light-hearted, vulgar entertainment with subtle, intellectually and emotionally well-appointed theatrical art, Frequently the one draws the crowds and displeases the critics, and the other satisfies the critics but fails at the box-office. Both together are rare, and break down the critic's defences.

The play is English fare in the music-hall tradition, with a healthy dose of wit and tongue-in-cheek vulgarity, and a dash of spicy feminism. It was first staged in Liverpool and Manchester, and had a resounding success in London. Strangely enough, it has not suf-fered from its translation into Hebrew or its journey to Israel. On the contrary - the far from Israeli goings-on have been enthusiastical-

ly received by the local audiences. The plot is quite simple. A skinny, unremarkable working-class girl, much put upon by Mom and Dad and best friend and so on, finally marries a professional wrestler, who is occasionally unfaithful to her. She accompanies him everywhere, carrying his bag (which contains his weights), training with him, and ultimately becoming a champion wrestler herself.

During a dispute over the housework, they decide to have a public wrestling match - the loser to be the housewife - I mean the houseperson. She wins, by means of a wrestling hold named after a meat-eating flower, the Venus Flytrap. (Here the Hebrew translation fails to bring out the hidden meaning of the expression.) And the audience goes bananas, as the English text says.

CLAIRE LUCKHAM, the author, has achieved a theatrical and a feminist tour-de-force by placing her protagonist, Trafford Tanzi, in a typical male occupation and having her compete on equal terms with the opposite sex.

The whole play is a play-within-aplay, taking place in a crowded and noisy arena (with some encourage-

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MORE ON THE WORLD

CHAMPIONSHIP

revive the Kasparov-Korchnoi and

Ribli-Smyslov semi-final Can-

didates Matches. In an announce-

Kh3 10.Bf2! and wins.

THEATRE Uri Rapp

ment from supporting actors placed in the audience). The story of Tanzi's life is told in short scenes ("rounds") in the ring, with the referee doubling as announcer and 'barker," and the acting done by wrestlers who turn every scene into a wrestling match, climaxing with the promised contest of the two champions. What a beautiful device!

There is a pervasive atmosphere of violence, mitigated by the fact that we know we are watching set pieces; still, Tanzi is thrown through the air and lands on her back dozens of times during the evening. The "actors" are actors playing wrestlers who play dramatic characters. Their acting is exaggerated, buffoonish. It requires a good deal of fine acting - and directing, and choreography — to play gauche actors so well. The vulgarity of the text, the hamminess of the acting, the shoddiness of the style, are part and parcel of the setting and the course of the action, in which everything is done to satisfy an undiscriminating audience — 1 refer, of course, to the "audience" of the play, which is supposedly played by the audience in the hall -

and to hold its attention. It is a pity that there is no facility in Tel Aviv for a theatre-in-theround, and the arena feeling is created with some difficulty at Beit Leissin. Still, the audience does its part; and if you happen to be there, don't hesitate to shout and applaud and get involved.

I HAVE nothing but praise for those who made this show possible. Some of the younger actors make up in enthusiasm what they lack in acting experience. Many things which would be regarded as faults in other kinds of performance are desirable and effective in this one.

CHESS

The wrestling match between the two central characters is so

Eliahu Shahaf

Federation expressed regret over its feud with FIDE and withdrew its

protest over the sites of the

matches. In a statement, Soviet

Chess Federation Chairman, Vitaly

Sebustianov, said that Florencio Campomanes, president of FIDE,

has acted "in accordance with ex-

isting rules and regulations" in choosing Pasadena and Abu Dhabi

as the match sites. Immediately fol-

lowing this announcement, Cam-

pomanes indicated his desire to see

the forfeits reversed at the FIDE

Congress in Manila. Earlier,

One of the possibilities is that

TCHIGORIN MEMORIAL

GM Yevgeny Sveshnikov and IM Anatoly Vaiser tied for first place

Tchigorin Memorial held in the

both matches will be held this

month in Austria.

White to play and win (2-8)
SOLUTIONS, Problem No. 3143
Korchnoi and Ribli had declared their willingness to play Kasparov their willingness to play Kasparov their willingness to play the forfeits.

tion have come to an agreement to with a 9-5 score in the 17th

(Bron), 1.a7 e1Q! 2.Kel Re5 3.Kf2 and Smyslov despite the forfeits.

strenuous that two teams alternate. I saw Zazi Shavit and Amos Lavi as Tanzi and Dean Rebel, and I hope to see Oly Silberschatz and Dalik Wolinitz sometime soon.

Nira Rabinovitch is Mom, loud, brassy, provocative, pathetically mun-hungry, with a nice variety number. Adi Weiss, who adapted the music, plays the school psychiatrist, Dr. Grope, and does a grotesque Dr. Strangelove with much verve. He also plays the piano during the show — a rousing potpourri, and an integral part of the action, not just incidental music.

Anut Topol plays Tunzi's best friend, Platinum Sue (in Hebrew Nina Platina), in sexy and alluring dresses. Her job as a grown-up is the "beauty business," and among other things she belts out a disco number in a metallic voice and with

go-go gesturés. In the middle of it all there is the referee and barker, Arych Moscona, who is onstage all the time, amusing and humorous, bridging the gap between stage and audience, communicating continuously. His "No Regrets," to the tune of "Je ne regrette rien," is remarkable.

I have already mentioned the skilled work of director Donny Inbar, who also translated the text, and the choreography of Daniela Michaeli; I'd like to add the names of Ronny Toren (setting and costumes) and Hani Vardi (lighting). Others who contributed much include the three professional wrestlers who trained the actors for four months. All the names of the characters in

the play have been Hebraized by the translator, with a fine feeling for the language. The colloquial and music-hall English sounds quite convincing in Hebrew, and some very Israeli jokes thrown in by the team fit in well enough.

The moot question, whether female self-assertion and identity may be achieved by competing with males on their own terms, goes beyond theatre criticism. But creating hilarious entertainment. and getting you to think at the same

high as 2,570, has been languishing in obscurity in recent years. Two

Grunberg of East Germany, shared

the 3-4 position. Unexpected were

the dismal (for them) performances

of Romanishin, Cseskovsky and

1.d4 d5 2.c4 e6 3.Nc3 Nf6 4.Bg5 c6

5.Nf3 dc4 6.c4 b5 7.e5 h6 8.Bh4 g5

9.Ng5 hg5 10.Bg5 Nbd7 11.ef6 Bb7

9.Ng3 ng3 10.bg3 148b2 0-0-0 12.g3 c5 13.d5 Qb6 14.Bg2 0-0-0 15.0-0 b4 16.Na4 Qb5 17.a3 Nb8 18.ab4 cb4 19.Qg4 Rd5 20.Rfc1 c3 21.bc3 Rg5 22.cb4 Kd8 23.Qd4 Rd5

24.Qa7 Nc6 25.Qb6 Qb6 26.Nb6

R8h5 27.Nbd5 Rd5 28.Nd5 ed5

29.55 Nd4 30.Ra71 Ne2 31.Kf1 Nc1

35.Rg7 Nd7 36.Rg8. Black resigns.

GELLER

32.Rb7 Bd6 33.Rf7 Nd3 34.h4 Ne5

1.c4 c5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6

5.Nc3 e6 6.Be2 Be7 7.0-0 0-0 8.f4

Nc6 9.Be3 a6 10.a4 Qc7 11.Khi Re8

12.Bg1 Bf8 13.Qd3 Nd4 14.Bd4 c5

15.fe51 de5 16.Qg31 Qc6 17.Be5 Ne4 18.Ne4 Qe4 19.Bh51 g6 20.Bc31 Bf5 21.Bf3 Qc2 22.Bb7 Ra7 23.Bc6

R8c7 24.Rac1 Qd3 25.Qh4 Bg7

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THE JERUSALEM POST MAGAZINE

FRIDAY, NOVEMBER 4, 1983

ment last month, the USSR Chess FRIDAY, NOVEMBER 4, 1983

made his first GM norm. 26.Rfdl Qe3 27.Rd8 Bf8 28.Red1
Sveshnikov, who once was rated as Bd7 29.Qf6. Black resigns. THE JERUSALEM POST MAGAZINE

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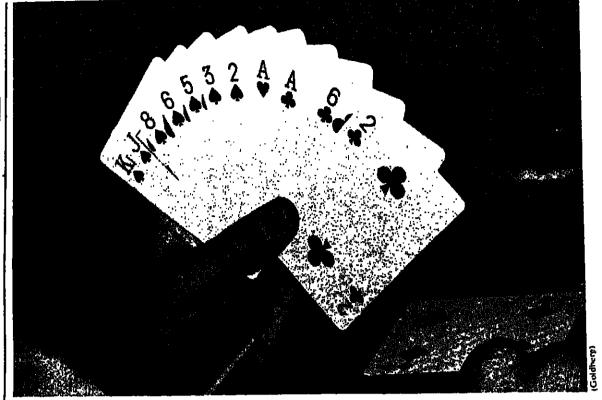
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BY NIGHT



COUNTING the hands is a "must" for the successful bridge player. It is as essential in bidding as it is in dummy play or defence, no matter how complicated the auction.

Deal 1

	North ▲ A 2 ♡ A K Q 63 ◇ 8 64	
	♣ KQ3	
West (D)		East
▲ K9864		▲ J 1073
♥ J 1094		Ø 7
<u> </u>		ŎKJ107
8754		▲ J2
المستوريم	Carrel	- J A

♦ A O 9 5 A A 1096 When this hand came up, in the Vanderbilt Teams of Four of the American Contract Bridge League, North-South used 13 bids to reac the final six no-trump. Here is the auction, with East-West p

MINI CHRI-MC	ar basaanak
y: North	South
10	2.6
3 🚓	30
3 ▲	3 NT
4.6	40
.4 🏟	4 NT
5 NT	6.
6 NT	All Page

There are certainly shorter and simpler sequences to reach the same slum contract, First of all, South can respond two no-trump, showing 12-14 points in a balanced hand. North can now use Blackwood, and with South showing two aces. North can close the bidding at six no-trump, on a total of only five bids.

A low club was led and declarer counted. There were eight tricks on top, and even divisions in hearts and clubs would bring the total to 11. If that was the case, a finesse in diamonds might provide the 12th trick. eight. Winning with the queen,

trying to hide-something in diamonds or spades? Declarer played a ruff his fourth diamond. club lack with the ace. Now clubs..

At Trick Two, he played a club to dummy and cashed two top hearts, noting the 4-1 split,

five spades. So he won the diamond; West therefore had only one spade: ace, the last club, and another top

Counting again

BRIDGE George Levinrew

heart, and played a fourth heart. throwing West in to lead a spade away from the king that gave him 12 tricks - four clubs, four hearts, two diamonds and two spades.

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all '		٥	J63			
			8.5			
	ED1 - 455 -	•	0.3			
	West (D)			Ĉ.	LST	
	A 4					
					763	
	♥ AK84			Ø	J93	
	♦ 72					_
		_			A 10	
	A 4 10 9 7 6 2	3		-	OJ	4
		80	uth		-	•
		٠	AKJ105	2		
		Ø	7	_		
		Y	<u> </u>			
		0	K O 5 4			

Vul: N - S

♣ K 2 The bidding: North East South Dbt 3 🛦 INT 20 3 🐞

OUR SECOND deal illustrates the importance of accurate counting in competitive part score contract. East-West, who could make four clubs, chose instead to defend, in the hope of setting three spades. The opening lead was the diamond seven on which East played the

hand. He concluded that West had declarer had four cortain tricks in (1) six clubs since he freely rebid trump if he had four or more, and The diamond finesse had to be since he would have bid them); (3) In order to trump a diamond, if tract,

necessary, declarer played a high trump for his second trick, and then knocked out the diamond ace. He was thus able to ruff a diamond before his dummy's trumps were exhausted. He thus limited his losses to four tricks and he made his con-

Deal 3

Vul: E -	W		
	Nor	th	
	' ▲ 7		
) J 7 6	
		J76	
	♣ J		
West		1	Cast
▲ J84	2		k K 5
Ø A 10	952	Ċ	2 K843
09			K8543
A A 10			5 K 0 5 4 5
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	Sou	•	
	A A	LQ 1096	
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The bi	dding:		
South	West	North	East
14	10	1 NT	40
44	Pass	5.	All Pas
-	J 7656	3 MB	VIII 1 1000

THE AGGRESSIVE bidding by East gave North a problem. Should he accept his partner's four spade bid, or should he bid five clubs? He knew pariner must have at least five spades, and that the club suit must be at least six cards long. To North the outcome was uncertain. If the hand were to be set it was better to play a nine card club suit rather than what might be only a sevencard spade suit.

West led the diamond nine. Declarer counted this as a singleton; there seemed to be no other reason for not leading a heart. Declarer won with the ace and led a spade on which East played a deceptive king, South counted the opponents' distribution and this guided him in the successful play of the hand. East held six diamonds to justify his partner's lead of a Declarer wondered why West declarer saw the danger of losing singleton. East must hold four had led a club. With the com- two diamonds, two clubs and a hearts for his jump to game. plicated bidding, did it seem to be heart. To cut his losses to only four Moreover West could not have five the least dangerous? Or was West tricks, he could try to win a trick spades, since his overcall was in with king of clubs, or if necessary hearts. Therefore the play of the spade king must probably be the low club from dummy, winning the So he tried by recontruct West's start of a high-low. This left East with only a singleton club.

Declarer won the spade trick with this suit: (2) four hearts: (East would the ace and continued with the club have bid hearts instead of one no queen which West ducked. Then came the spade queen, followed by West could not have five hearts the ten which West also ducked tried, and it worked. Now, declarer two diamonds since the lead sugmy. Declarer gave up a club to the knew that West had started with gested the possibility of high low, ace and lost only one more trick to the diamond king, making the conA BALCONY overlooking the sea, Greece or Italy, but in fact it is Old Jaffa. You can tell when you get the

In fact, despite the proverbial high prices of Israeli eating places, at least some of them have become marginally cheaper for the foreign visitor. That, at least, is what the owner of Yamit, in Jaffa's Kikar Kedumin told us when we visited

last week. The restaurant was, in fact, opened by the owners of one of Jaffa's most prestigious eateries as a sort of "popular" place, with few gastronomic pretensions. Later, as such things happen, the partners fell out and now Yamit is quite indepen-

But the menu is still quite simple and the main attraction remains the site and the view. For those wanting a light snack, there are also tables without tablecloths and a bit further from the sea.

While we were eating, a large group of tourists came in. One group proceeded to sit down and enjoy a proper meal; the other took a look at the restaurant menu, then perused the snack menu, and finally got up and left. Perhaps if this were to happen more often, there might be some improvement in restaurant

a balmy breeze with the warm sun overhead, a grilled fish and a bottle of iced white wine. It could be Convey or Italy, but in fact it is Old

MATTERS OF TASTE / Haim Shapiro



MEANWHILE, however, I was savouring the first sip of a bottle of Montfort Sauvignon, whose light, erisp taste seemed perfectly suited to the sea breeze. Perhaps it was the surroundings, but it seemed to me that this wine possessed a bouquet which I have not usually detected.

This brings us to yet another odd fact of Israel's economic life. Prices keep going up, but the product keeps getting better, at least from vantage point as a restaurant

But this does not necessarily refer to the calamary with which I opened my meal. The portion was generous and quite well-presented, with a saucier containing two sauces alongside. But the seafood itself was not overly tender and, curiously enough, far from hot, as if it had been fried earlier and then reheated.

Far more successful to my mind were my companion's shrimp in a sauce provencal, studded with big chunks of garlie. I know that readers are sometimes unhappy about my love of garlie, but I appeal to you all in the interests of your health, if not your palate. With winter coming on, it is imperative that you ingest lots of garlic to avoid

I had time to think of all this during the time it took for our main course to arrive. This is a matter of preference. There are those who

want to be served as quickly as possible, while others prefer to make more of an occasion of their meal, with time to talk and relax

When it did arrive, my main course was a whole musar, a fish which the proprietor described as loup de mer or seawolf, but which at least one authority insists is a drumfish or sea-eagle.

The fish was fried and served in much the same sauce as that which graced my companion's first course. , for one, could not complain, but I was concerned for her because this same stuce also appeared on her poached steak of lokus, or grouper. She assured me, however, that she had no complaints about the

sauce, which she found enjoyable. What pleased her less was the absence of any salad with the fish, to provide a gastronomic counterpoint, so to speak. To be sure, there was a generous portion of beautifully fried potatoes on each platter, but the lettuce was only ornamental.

For dessert I had a creme caranicl, a simple but delicious egg custard to which a touch of sherry had been added for the sake of variety. My companion tried the chocolate mousse, which was quite adequate, as was the espresso.

The hill came to IS3,800, of which I figure about 60 per cent was for the meal. 40 per cent for the view. In Circece or Italy, the view is still

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2. "Le Passente de Sans-Souci". The last film of Romy Schneider. Starring: Romy Schneider and Michel Piccoli, Dir. Jacques Rouffio. The film is in French with Hebrew and English subtities.

Sunday, November 6 at 8.30 pm.

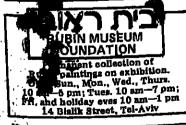
3. "Teil Me a Riddle". An old Jewish couple in New York sells its house and heads for the West. The old people's journey is interspersed with flashbacks of their past life in their birthplace in Russia. Starring: Brook Adams, of their past life in their birthplace in Russia. Starring: Brook Adams, Malvyn Douglas, Lils Kedrova. Directed by: Lee Grant.

Monday, November 7 and Thursday, November 10 at 8.30 pm.

Admission Fee: IS 200; IS 150 for members of Friends Association.

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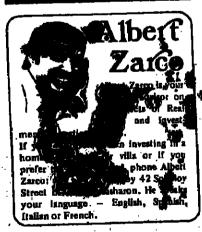
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FRUAY, NOVEMBER 4, 1983 FRIDAY, NOVEMBER 4, 1983 COULD SERVICE A COLOR OF A COLOR OF

Bonneh's version

Ephraim Harris

SHMUEL BONNEH'S colour lithographs "38 Gates to the Bible" are published both in portfolio and book form limited editions. Each plate includes the painted graphic, the relevant Hebrew text in clear and vowelled lettering, and the Authorised Version's English translation in the modified Gothic alphabet used for religious inscriptions. Since the artist has personally executed the entire work for the sake of artistic perfection, the two texts, opposite the graphic, have been placed in a rectangular unity of their own, thereby affecting syllabic separation and, at least, one

addition of a syllable. It is, however, the picture which counts. The red and blue coloration, usually representing clothing, helongs to Bonneh's well known home-spun style, although varied and supplemented to suit the subjeet in question and avoid monotony. Composition, also deter-mined by subject and by format, introduces its own problems. Amos the no-nonsense prophet is a commanding figure; so should be Jeremiah, but he is too squat. A PORTRAITS is a show from the good point is the Babylonian winged being as an attribute of lizekiel. "Chronicles" conveys a by the internationally famous; an

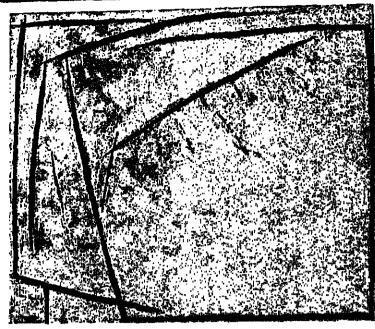
curpet-like texture. theatricul when seen through a tainly not had an easy life; Escher's capable portraits, but very few, the proscenium ("Samuel 1"). More enigmatic lithograph was seen at his forceful Kokoschka apart, stick in

often, a contrast between subject and light-space produces a detached spatialism as with David and his harp, and the emphasis on the decorative in "Song of Songs." (Cioldman's Gallery, Haifa).

GABI BENJANO shows "Works in Orange," oils named after the single colour covering the canvas alleviated only by plain black lines. The show is actually a study in

The basic relationship of linearity to space occurs when the bare lines surround the frame's edges, leaving a maximum area to space. Results vury. Ben Jano's art becomes easier to grasp in more developed situations, moving away from spatial supremacy to a pictorial yet equally abstract spirit, for example, the delineation of planes partly concealing each other, or a suggestion of landscape; such designs dominate the foreground, while, the orange space fulfils the role of normal background. It is difficult to identify the artist's creative direction; nevertheless ideas are clearly fermenting in his mind. (Museum of Modern Art, Haifa).

Haifa Museum's own collection. There are black and white graphics first impression of a lavishly mixed expressionist woman by Kokoschka; Picasso's version of a of himself as a martyr in the service The works in this gallery's smaller still young Mane Katz in 1932; Si- of art. Steinhardt's portrait of his room are in a freer painterly man- quieros's self-portrait and Chagall's wife appears in oils. Ardon paints ner where light and space comple- in early youth; Corinth; Kollwitz's the standard Israeli subject of ment each other. It can be a bit drawing of a couple that have cer- "Scated Woman" etc. etc. Many gods and goddesses awaken our



Gabi Ban Jano: "Work in Orange", oil on canvas (Haifa Museum).

recent exhibition in this Museum; the mind. (Museum of Modern Art, etc. Among the scant sculpture, we Haifa). have Chaim Gross's head of Chaim ANCIENT EGYPTIAN ART is a Weizmann. The Israelis tend show of objects long in Haifa's posnaturally to colour. Milan, perhaps taking a leaf from Marisol. produces a mixed-media sculpture of a very suspicious woman. Gross paints the minimal portrait of Yohanan Peter, the late Ein Hod silversmith. Shehori creates, in "puttern" style, a monochrome young couple. Okashi has a self portrait, and the maximum available from the same subject is attained in Tumarkin's assemblage

tian pantheon where animal-headed

session, but public viewing has only

now been made possible. They af-ford some idea of life in the last

stage of Egyptian imperial civiliza-

tion under its Ptolemaic rulers and

its flickering out in the early years

of transformation into a Roman

province, almost as if they knew

kings and animals, finely shaped

heads and beaks of the Ibis; and

scope, the cult of the dead holds an important place. Embalming (mummification) still held away. A hawk's mummy continues the bizarre identification with Nature. There are Canopic jars in which the deceased's extracted entrails were preserved. Embalming eventually replaced by cheaper substitutes and, finally, masks gave way to the deceased's painted portrait, the socalled Fayum portraits. Now we sense a world with which we can connect. Instead of generally chubby faces, we find long, thin heads, hearded men in whom we recognize an "Italiante" feature. The exhibition ends on this note of outstanding realism. (Museum of Ancient Art.

ISRAELI ARTISTS are featured at

a new gallery's first exhibition. There is some competent realism and representationalism. Several artists have sent in too many works spread over a period, e.g. Hartmann who extends from Bosch over many other styles; even the graphics of the best known artist Yosl Bergner have been selected to show their development. Of names familiar at least to Haifaites, Palombo - who put Wadi Salib on the art map has three very natural oldish men and a couple of lanes in that district. Eisenwasser-Jancourt has made silk screens from two of her outstanding paintings, a beach they were passing from B.C.E. to view and a woman on a verandah; C.E. The exhibition includes as far as memory goes, neither has ulabaster vases, cerámic containers caught the brilliant colour of the originals. The landscapes emphasize for storage purposes, statuettes of houses in light and shade and as sharp rectangles; they include Sarfati's "Safad" and Victor's pottery representations of the Egypbuildings. The latter painter also has a powerful near-nude male done in alienation from ancient Egypt. Russia. (Barak Even within this tiny exhibition's Hayam, Haifa). Russia. (Barak Gallery, 5 Derech

Schwebel's arena

Gil Goldfine

IVAN SCHWEBEL is a passionate humanist, a painter who has long embarked on a determined voyage in search of pictorial themes that do not mirror life or echo experience but which dominate and regulate the manifestations of human

In this respect Schwebel is unique among Israeli artists. Instead of running with the winds of local painterly styles or international mannerisms, Schwebel's art is charged with a fanatical sense of place while riding a surge of universal emotional juices.

For the past decade, Schwebel's objective has been to paint pictures that unified the reality in front of him with the elusive sociopsychological interactions of family. friends and stalwart cultural or historical personalities. Throughout, the epicentres of Schwebel's life have been New York, Jerusalem and the Judean Hills, arenas that have served as the turbulent or majestic painterly backdrops for his antagonists and protugonists alike (the artist included) as they scramble for the high ground — to explore love, power, faith and sacrifice.

The sugu of King David, Absalom Schwebel with an emotional subject as pertinent today as it was over 2000 years ago.

"The Arena of Jerusalem" thrives on sex, love, intrigue and belief. The canvases are brilliantly conceived and beautifully rendered. Schwebel's mix of surface energies, Every element, every section, every

jumping back and forth between realistic graphite drawings of the city streets and figure painting, all between abstract blasts of pure colour, is a visual pleasure.

Schwebel's pictures are pluralistic assessments of his life and his times. Images flirt or float with no apparent association other than the artist's need to have them included. So Captain Spaulding (Groucho Marx) cavorts with the artist and his wife and other Israelis in celebrating King David's victory smack in the middle of Ben Yehuda Street. The characterizations are perfectly within reason, just as are the yellow striped building in the background and the turbulent scratches, for a hero is a hero is a

One sees a robust blue-black sky framing the Angel of Death and store fronts on King George Street as colour flashes from a sword sweep in from a lower corner. King David reclines resolutely in the middle of a thoroughfare or is found racing down Jaffa Road flanked by a pair of ferocious lions and a white Peugeot, Beautiful Tamar graciously rents her clothing and pours ashes on her head in front of Bank Leumi The duality of serious painting and entertaining narrative is a wonderful mixture of kings and mistresses. plots and battles, shops and cars, majestic figures and plebian things all touching one another within the circle of the painter's imagination. With Schwebel's brush they are diverse but inseparable, partners in art and in life.

One is never aware of "bits and

Ivan Schwebel: 2 Samuel 13, 19 (Julie M. Gallery T.A.).

space seems to maintain a con- without criticising and devouring simultaneously providing detail and support for the entire composition.

"The Arena of Jerusalem" contains all that it should for Schwebel: from his own past and a deep cut back into the history of the land and pieces" in a Schwebel painting. its people. Here is an Israeli artist. draw and paint. (Julie M. Gallery, 7 exploring the idea of "being here" Glikson, Tel Aviv). Till Dec. 3.

spicuous independence while the country with conceptual and political polemics. Schwebel must he recognized as an important painter who has consistently gone from one achievement to the next. observation of the present, facts. He owes this success to determination, faith in his ocuvre and, most important, excellent abilities to

A new look at Chinese painting

THE SMALL but respectable Wilfrid Israel Museum for Oriental Art at Kibbutz Hazorea has mounted a special exhibit of Chinese paintings dating from 150 to 1957 C.E. It consists mostly of large vertical scrolls, ink and watercolour on silk, with a sampling of smaller works on paper framed in Western style. As expected, landscape and nature serve as the main pictorial thrust, with human and animal figures playing subservient roles.

Most of the paintings are not originals but copies from masterworks. Copying a master was, in China, considered as important and as vital as creating original pictures; it was respect for

knowledge and ability.

The gallery is filled with the classical approach to Chinese painting. works from the Sung (960-1279), Yuan (1260-1368) and Ming (1368-1644) periods. Compositions achieved by the amalgamation of several different natural elements not necessarily from the same landscape. Lofty incuntains, mist, the slight, hidden figures unobtrusively going about their business dwarfed a the surrounding grandeur.

In addition to this special exhibit the Museum's permanent collection of Oriental bronzes, figurines, and cerumics are worth seeing especially a few rare Shang ritual vessels, some stone Khmer heads and a magnificent glazed warrior figure, (Wilfrid Israel Museum, Kibbutz Hazorea). Till Nov. 26.

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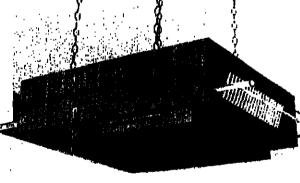
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An 18th century Hebrew facsimile

Meir Ronnen

SEDER BIRKAT HAMAZON Facsimile of cod. Hebr. XXXII, in The Royal Library, Copenhagen, in full colour. With a separately bound and illustrated introduction by Iris and magnificent exhibition of Fishof, Copenhagen, Forlaget Old Manuscripts, 40 pp. leatherbound and 58 pp. \$75 as advertised in The

WELL AFTER the advent and popular use of printed Hebrew bibles, prayerbooks and haggadot, wealthy 18th century Jews continued to commission handwritten and profusely illustrated books which were often given as wedding and other gifts. I can think of no more bound in leather in the manner of the original, it comes in a tiny box logether with another slim olume that contains a lucid account of its origins and background (by the Curator of Judaica at the Israel Museum, Iris Fishof).

Curiously enough, the 18th cenlury mini-renaissance of Hebrew ilaround the turn of the 19th century) was based on the turning of Jewish

scribes to their only convenient source: mechanically printed and illustrated Hebrew books. These in turn contained art based on the work of largely Christian illustrators. The whole phenomenon was examined and traced in a recent manuscripts at the Israel Museum.

Little books like this one (which contains the Grace After Meals, blessings for various occasions and the reading of the Shema (Hear O Israel prayer recited twice daily) were often also written for women or brides and contained the three benedictions recited only by women. But this one was clearly written for a man, as it contains the prayer to be said by a man on retiring for the night. The title page charming gift than this little full- shows that it was written in colour facsimile edition of a delightNikolsburg in Moravia in 1728, durful little collection of benedictions ing the often oppressive reign of in the Royal Library of Charles VI, but, unlike many other Copenhagen, Gilt-edged and such books, neither the name of the owner nor that of the scribe ap-

Despite harsh anti-Jewish edicts, both the Jewish community of Nikolsburg and the art of its early Moravian-Jewish school of folk-artist scribes flourished; Moravia was in fact one of the centres of this religious artistic activity. The scribe umination (which died out again who made this book was a first or second-generation member of the "School."





Two pages of blessings from the handmade 18th century Hebrew prayerhook attributed to Samuel Dreznitz of Moravia. Offered in facsimile by Forlaget of Denmark, the book is 7.8 by 11.5 cms in size.



The Copenhagen manuscript is divided into three sections: Grace three panels (on Hanukka and

cludes *Birkat Hanehenim* (short blessings to be recited on eating fruit or smelling herbs, on receiving good news or on seeing the tions to a page, the blessing merely serving as a caption to the gouache paintings, one of which depicts, of all things, a group of Indians complete with feathers. The third part other of a guardian angel.

Fishof agrees with Prof. Alex-After Meals is illustrated with only under Scheiber of Budapest that the the box itself are of thin, unharvest). The second section in- from Strassnitz (Dreznitz) in

Southern Moravin, But Fishof also points out that only one of the many manuscripts attributed by Scheiber to Dreznitz (the Tikkun Kri'at Shema of 1727) closely resembles this little book - and that it is also unsigned. In iconography, it is very similar to a Seder Birkat Hamazon made the preceeding year by the known Nathan ben Shimshon of

The most intriguing question raised by Fishof concerns the origins of the amusing illustrations for the *Birkat Hanehenim*, which forms the main part of this manuscript. She points out that it is apparently based on the pioneering illustrated children's textbooks by Johann Amos Comenius (1592-1670) a revolutionary Czech bishop and educator who believed that children's books should entertain as well as teach. His Orbis Pictis enjoyed a wide circulation and was obviously known to the scribe. Comparisons between illustrations from Comenius and those in the Hebrew munuscript are reprinted -- in black and white of course - in Fishof's introduction, which examines both deformed, etc.) with two illustra- style and iconography at some

My only cavil with this charming and instructive little set is that the colour-offset printing on smooth paper loses the feel of the original contains the man's prayer to be said parchment (pages of which seem to on going to bed and has two illustra- have been semi-transparent, with tions, one of a sleeping man and the the ghost of the back page occasionally showing through). Both the binding of the introduction and naive artist-scribe was probably mounted cloth paper that do not do. Purim; Jerusalem; and the grape Sumuel son of Zevi Hirach Dreznitz sufficient justice to this otherwise happy occusion.

THE JERUSALEM POST MAGAZINE

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ART GUIDE

Israel Museum, Opening Exhibitions (Tuc., 8 In: Mirran Newer; Haunted Environments (7 p.n.), Mentphis, Milano, furniture and acor photographic situations (8 p.n.). Exhibitions David Bomberg in Palestine, 1923-1927 Morits Opportheim, First Jewish Painter, Tip of the Teeberg No. 2, New Acquisitions of Israeli Art. Maria Mere, Italian artist. Clina and the (James World, ceranic influences front 31,10). Oil Lamp Section, Permanent

Printing Art, Looking at Pictures; Permanent Lyhokit in Pre-Iristory Hall. Rockefeller Museum: Indean Kinedom Fortress at Kudesh Barnea, Wonderful World of Paper (Paley Centre new to Rockefeller Museum).

Old Yishus Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War H, 6 Reh, Or Hahaim, lewish Quarter Old City, Sun - Flor., 9 a.m.-

Sir Isaac and Lady Edith Wolfson Museum a Reichal Shlomo: Permanent Lyhibition of Judanca Diorania Room: History of Jewish People Special Exhibition cuttled, "People of Old lerusalem", by the weaver Brucha Fredman, Son-Thur, 9 a.m.-1 p.m.; Frf., 9

Galleries

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MUSEUMS

Tel Avis Museum, Exhibitions: Fing Lettersdorf, Israeli Pashion Designer, Micha Kirshner, Photographs, Henry Cartier Bresson, Photographer (until 5 11 at 10 p.m.) Picasso, A.R. Penek, Expedition to the Hal Land Israeli Art. Museum Collection eventeenth Century Dutch and Flemin Panting: Fighteenth Century Italian Paining: Impression on and Post-Impressionism: I wentieth Century Art in Europe and the United States: Veclopenko, harly Works 1910-1921 Visiting Hours: Sat. 46-2; 7-10; Sun-thur 40-40, Lri closed, Helena Rubinstein Pavilion, Sat. 10-2; Sun-Phur. 9-1; 5-9, Fri. working at macramé, tying intricate

patterns of knots in string to produce

helts and handbags. William Flohr poses with some of his handlwork.

There is a flurry of excitement over

the photographer, and much good-

Around the corner from the main

structure and down a steen hill is

the one modern addition to Lifeline,

a large hall for 65 badly disabled

people who are transported to and

from the centre in special vans.

"We could bring many more

A number of young adults sit

around a table, chatting, joking and

working. One young man, whose

spastic movements make it seem

that he would be incapable of work-

ing at any craft, embroiders a simple

loop-stitch in coloured yarn on a piece of plastic mesh. The "frabric"

is stitched by another worker into a

Men and women who have had

strokes and lost the use of one hand

do embroidery on specially

We meet Rahel Mizrahi, a 61-

year-old sabra, who has been com-

ing to the centre for eight years.

Born in the Old City, she started

working at age 10 when her father

died. She married an immigrant

from Afghanistan, and after the

War of Independence moved into

the tiny house on the Israel-Jordan

border in which she still lives today.

She dreamed that when her

children grew up she would be able

to do some of the things she had

always had to forgo. But when her

youngest son was a teenager he

stepped on a land mine and was

severely injured. After he

recovered, Rahel developed a leg

disease. She was hospitalized for a

long time and now walks with dif-

ficulty, supported by a cane.
"I heard about Lifeline on the

radio and asked my social worker to

refer me to the centre. I didn't know

how to do any particular craft, but

they taught me." As she speaks she

continues working on a colourful applique picture. "If I were well I

would have done other things, but I

can't. So for me, Lifeline is a bles-

NOT EVERYONE who could be

helped by the centre is able to get to

it. In order to reach the bedridden

elderly, the meals on wheels

programme, with the cooperation of

the municipality, provides a daily

to 160 people, "It is a way of getting

into their homes," explains Miriam,

who also sends instructors to teach

each of the services to avoid any

Perhaps the strongest feeling of

being cared about comes directly

from Miriam who, as she tirelessly

oversees the centre and leads tours

of an endless stream of visitors,

stops to hug a woman, to console a man whose wife has just died, to ask

another who has been ill how he is

coling today. One is conscious the

whole time of the affection and ad-

miration she inspires. William Flohr

them handicrafts.

sense of charity.

hot meal - prepared at Lifeline -

handbag or spectacle case.

designed frames.

people," says Miriam, "if only we

could afford more vans."

natured kidding.

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THE JERUSALEM POST MAGAZINE FRIDAY, NOVEMBER 4, 1983.

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The nation's feat



Israel's Olympic soccer team took a big step towards qualifying for the Games in Los Angeles next summer with a 1-0 victory over Portugal in Tel Aviv this past week.

Soccer is a big part of life in Israel. Thousands of die-hard fans loyally root for their favourite league teams and then together cheer on the national

To keep abreast of all the news of Israel and the Middle East, your friends and relatives abroad should be reading THE JERUSALEM POST INTERNATIONAL EDITION - 24 pages of news, reports and developments, taken from the week's issues of THE JERUSALEM POST. Israel's only English-language daily. Order a gift subscription for someone whose heart is in Israel.

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A number of changes regarding mortgage loans available to olim have recently your into offect

As of November 1, 1983 the mortgage loans available for the following categories of ohin have been raised:

An oleh married to a veteran Israeli, or a couple who are children of olim, or an elderly couple from a Western country who purchase an apartment up to 100 sq.m.

A single ofeh (except for an elderly person from a Western country) or a child of olim married to a vetoran Israeli who purchase an apartment

Olim in both these categories are eligible for a maximum morryage in Jerusalem of IS1,000,000 of which IS950,000 is linked to the cost-of-living index and IS50,000 is unlinked

An additional linked loan of IS350,000 is available for those purchasing apartments in Giv'at Zo'ov and Ma'oleti Adamin

Olim who purchase apartments in the new Jerusalem neighbourhood Pisgat Zo'ov are aligible for the regular mortgage available in Jorusalum plus an additional linked loan of 15500,000.

Elsewhere in Israel (except for development areas)

Ohm in both these categories are eligible for a maximum mortgage of IS800,000 of which IS770,000 is linked to the cost-of-living index and IS30,000 is unlinked

These mortgage rates are available to olim in the above categories whose purchase contracts were signed on or after November 1, 1983. Olim who signed contracts prior to this date will not be eligible for the new rates.

The mortgages available to ohm who purchase apartments in community settlements in Judea and Samaria were raised on October 16, 1983 Details are available from the metapelet at all branches of the Ministry of Immigrant Absorption.

FINANCIAL ASSISTANCE FOR

EDUCATION

Oleh families are eligible to receive a grant for purchasing textbooks twice during the 3-year eligibility period. This grant is available for each child studying in a primary school, high school or vocational school recognized by the Ministry of Education. Children attending boarding schools are not eligible for this grant. For further information contact the inetapelet at the nearest branch of the Ministry of Immigrant Absorption.

Children aged 3 and 4 who are attending pre-compulsory kindergartens run by the municipality or recognized by the Ministry of Education are eligible for a discount of up to 90% of the tuition fees. Authorization is required from the metapeler at the local Ministry of Immigrant Absorption office.

ULPANIM FOR YOUNG PEOPLE

The Ministry of Education in cooperation with the Ministry of Immigrant Absorption organizes ulpanim for school-age ollin. These ulpanim are designed for pupils in junior high school and high school (13 years and older) for the first three months after their arrival in Israel. Classes are held dally from 8.00-13.00. Registration takes place at the ulpanim.

The curriculum includes Hebrew and basic Judaism studies in preparation for the students' integration into regular classes. During the ulpan period, students will receive professional counselling from the Counselling Service for Oleh Pupils regarding their future studies

Ulpanim for the Jerusalem, Tel Aviv and Beershebe regions are held at a central location. In other areas ulpanim and tutorial assistance with Hebrew are generally provided in schools where there are a number of olim. Further information can be obtained from the schools or from the metepelet or the education coordinator at the local Ministry of Immigrant Absorption. Communicated by the Department of Information for Olim of the Ministry of Inmigrant Absorption and the Aliyah Department of the W.Z.O.

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DAVID USSISHKIN

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Sunday, November 6 at 3 p.m.

should get a Nobel Prize for what she is doing here." FRIDAY, NOVEMBER 4, 1983

THE JERUSALEM POST MAGAZINE

PAGE NINE

Shakespeare and the Jewish question

Merrovitch, the ticket-taker, all aglow. She also has a soft spot for Opiri, and of course she liked Oded before them. She's been at the door of the Haifa Municipal Theatre for 25 years, and she seems to get along well with most creatures - except those who try to bluff their way in without a ticket.

Noam Semel, the theatre namager, and Omri Nitzan, the artistic director, have been working together for nearly three years. They inherited from Oded Kotler now artistic director of the Neve Zedek Theatre Centre in Tel Aviv a dedication to original Israeli theatre and a sizeable deficit.

Three years ago there was talk of closing down the theatre altogether or merging it with the Cameri in Tel Aviv, Seinel says. Kotler invited him in to straighten out the administration while he devoted himself to artistic direction, but three months later Kotler himself resigned, and many of the actors left at the same

Semel invited Nitzun to join him, and together they rebuilt the artistic staff -- offering rent subsidies to those willing to move to Haifa from centre-stage Tel Aviv.

Today the annual budget is halanced, though the old deficit tags along. Subscriptions have increased from 17,000 to 24,000, and the theatre has developed a vital, sometimes risky, repertoire. A school programme directed by dramaturge Hillel Mittelpunkt has brought another 5,000 subscribers - starting in junior high; Michael Rosenberg's community theatre programme has raised local consciousness in Neve Yosef and other neighbourhoods. This year a new centre for experimental works will be developed at a theatre branch in Wodi Salib.

A bookstore run by Mira Vardi in the theatre's lobby stocks the theatre's own publications of original works as well as a healthy supply of general books on theatre. the arts, architecture.

Henya is spending longer hours at the door and has bought spongysoled Romikas for her aching feet.

THE HAIFA Theatre probably has the clearest policy line of any major theatre in Israel, and defines it as "Israeli-Jewish theatre here and now." Nitzan sees each production as another point in a sort of connect-the-dots game: "It's our self-portrait. With local material, by necessity, we make more mistakes. But point by point we begin to see ourselves." He thinks of theatre in general as a vehicle through which followed the Edinburgh appearance the audience meets itself - whether was one from a theatre in Johanon the family, community or nesburg, which wanted the east for

prestige derives from the success — without some of its best actors. "We he says. "Messing was some place in in Israel and abroad - of last said we'd consider a shorter run - the Mediterranean," season's The Soul of a Jew, written: if they agreed to allow coloureds On stage, one floor beneath this include Anski's The Dybbuk, by Yehoshua Sobol and directed by and blacks in a mixed audience. We discussion, is a production whose directed by Yossi Yizraeli, Gedalia Besser. The play uses the figure of Otto Weininger to embody basic contradictions between



(Above) Noam Semel, the theatre's manager. (Below) Henya Metrovitch, at the



had a brief run at the Riverside in London, BBC Scotland wants to coproduce it for TV with the Haifa Theatre and the Israel Broadcasting Authority - in Hebrew, with English subtitles. But it's not clear whether israel TV, with limited funds, will be able to participate. Meanwhile a number of Israeibased producers with International contacts have expressed interest.

Among the other invitations that Much of the theatre's new long a period for Haifa to do entrance into Palestine "After all," haven't heard from them since."

THE MANAGING TEAM are though the action takes place in



with each other about how to apportion their actors.

Nitzati complains that he's expected to direct Much Ado About Nothing with a cast of "three or four instead of 23 or 24," because everyone's tied up in other shows. Says Semel: "He's a maniacal director who wants the best actors in the house for every piddling

And what does Much Ado have to do with the Jewish question?

Nitzan's version, without changing a word of the text, places the ac-422 months. Seinel says that's too tion in 1917, with Allenby's

> "relevance" is more immediately obvious than that of Much Ado,

people think it's time for radical op-

position to the Fascist government. For director Amit Gazit, this is definitely part of the dot-to-dot selfportrait: "We're part of the Middle East," he says. "We can either discover, through language, who we

The play offers a good example of relations between Jews and Arabs as neighbours. It's a relationship he's learning only now; though he grew up in a Hashomer Hatzair kibbutz "surrounded by 10 Arab villages," he had no contact with his neighbours at the time.

Now he sees "no reason" why there can't eventually be a Common Market of the Middle East, No one thought the French and Germans could do it, either. "The only alternative is to die with honour on the walls of Jerusalem. We're stuck with each other."

What does theatre have to do with this? "I don't think a play ever changed the world," he says, "But it least it raises questions."

To give some perspective, background information — this time on Jews in Baghdad — is provided in the semi-encyclopedic programme notes compiled by Amalia Peled, who's in charge of publications and public relations.

THERE ARE two Arab members of the Haifa Theatre-something still not common enough to take for granted - and both participate in Spirits. Yusuf Abu-Warda plays the young Jewish intellectual active in the Communist underground and in love with his married, veiled neighbour Zahara, Makram Khouri plays her father, Abu Radwan, who is torn between his understanding and his obligation to defend the

Khouri and Abu-Warda have perormed together in an Arabic version of Athol Fugard's The Island, about two political prisoners, and hey will do the production this year ı Hebrew as well,

According to Nitzan, the Jewish-Israeli" theme is expressed in four ways. One is through the production of current Israeli works. such as Michael's and Sobol's. On the agenda for this season is another collaboration between Sobol and Gadalia Besser, called Lull in the Vilna Ghetto.

The theatre is now giving subsidies to fiction-writers to encourage them to produce works for the stage. Among the writers involved, besides Michael, are Yoram Kaniuk, David Grossman and

The second expression of the theatre's line is through the production of Jewish classics — this year to

Third, the theatre seeks to work with Jewish writers and directors hasic contradictions between

Judaism and Zionism, hope and describing their plans in Semel's ofself-hate,

It was a critical success at the likinhurgh Festival this year and

Indian and Zionism, hope and describing their plans in Semel's office, with Semel at his desk and likinhurgh festival this year and from abroad, "That might sound

neighbours, the central rift is not names he mentions are those of ethnic, but generational. The playwright Martin Sherman and parents are traditional, the young director Robert Ackerman. Sherman's Bent was mounted last year, at about the time Ackerman came from New York to direct Survivors, a play about the role of children in ghetto survival. The two are back again now, to work make Israel into South Africa or together on Sherman's Messiah. which is an ironic treatment of the Shabtai Zevi story.

The final category that Nitzan mentions is the production of classies "from a new point of view." His own Much Ado is a case in point. Other examples: Uhu Roi rendered as a current political satire, or Walting for Godot done by two Palestinians.

IS THERE any room for serious treatment of religion or "writers from the right" in this hotbed of radicalism? Nitzan says "The only right and left I know are 'stage right' and stage left." But theatre is motivated by doubt, as he points out, and doubt is traditionally the domain of the political left. Where does the money for all this

activity come from? Half of the hudget is from public sources, a third of that from the city of Haifa and two thirds from the Education Ministry, through the Public Council for Culture and the Arts, Semel explains. The other half of the hudget is from their own receipts and bank and corporation sponsorships. The total comes to 1S154m. in last April's terms, assuming inflation of 100 per cent. Now that inflation has outdone itself, the Haifa theatre, like others, is hard-pressed. The Public Council can't increase its contribution, but it has advanced its payments, which helps The only economical figures in all

this are the managers' ages. Nitzan is not quite 33 and came to the theatre after training at the Drama Centre London, work at the National Theatre and the Royal Shakespeare, seven years as a resident director at Habimah and two years in the management of the Cameri. Semel, who just turned 37. hus a degree in law and spent 10 years at the head of a production company that managed some of the country's leading actors and enter-

Their problem, aside from budget, will be setting priorities among their various artistic. educational and community projects, and using wisely the contacts their successful Soul has brought

The commitment to indigenou theatre is in no way provincial. Nitzan insists. In fact, the height of provincialism was the attempt theatres under the Mandate to "copy" successful plays exactly as they had been produced abroad, without filtering them through the local lens. To the extent that Haifa is on the international theatre map. they got there by being true to their sources, he says, and that's the way

HOW HAS the Lord covered the Daughter of Zion with a cloud in His anger, and cast down from heaven and the bounts of legislary. The to earth the beauty of Israel...The



TO MEND THE WORLD: Foundations of Future Jewish Thought by Emil L. Fackenheim, New York, Schocken, 331 pp. \$12.95.

Hanoch Teller

Nazis) and demonstrates the lack of saving seriousness in much of what we will call philosophy.

CLEARLY the most powerful feature of To Mend the World is Fackenheim's analysis of the concentration camp, Jewish resistance, and the Nazi psyche. The concentration camp, he explains, was the essence of the Third Reich, for it embodied not only systematic torture and murder on a scale hitherto unknown, but the worship of both.

Primo Levi is quoted on p. 99: "On their entry into the camp, through basic incapacity, or by misfortune, or through some banal incident, they are overcome before they can adapt themselves; they are learn German, to disentangle the in-

fernal knot of laws and prohibitions until their body is already in decay. and nothing can save them from selection or from death by exhaustion. Their life is short, but their number is endless; they, the Muselmanner, the drowned, form the backbone of the camp, an unonymous mass, continuously renewed and always identical, of non-men who march and labour in silence, the divine spark dead within them, already too empty really to suffer. One hesitates to call them living: one hesitates to call their

death death. The Nazis aimed at creation of the muselmann, a murdered soul in a living body. For the SS, the ideal "solution" of the "Jewish problem" was mass Jewish suicide impelled by Jewish self-loathing. Excremental assault was one means employed by the SS. Micheline Maurela, a survivor, writes (p. 209):

"Imagine what it would be like to he forbidden to go to the toilet; imagine also that you were suffering beaten by time, they do not begin to from an increasingly severe dysen-

Most interesting are the in-depth in-

terviews with roshel yeshiva,

teachers or rebbes, and present and

diet of cabbage soup as well as by the constant cold. Naturally, you would try to go anyway. Sometimes you might succeed. But your absences would be noticed and you would be beaten, knocked down. and trampled on, By now, you would know what the risks were. but urgency would oblige you to repeat the attempt, cost what it may. I soon learned to deal with the dysentery by tying strings around the lower end of my drawers?

However, Jewish babies were incapable of either self-hatred or suicide. The Nazi solution was to get other Jews to kill them. whenever possible in the sight or hearing of the mother. Germaine Tillion, a Ravensbruck survivor, reports (p. 213):

"In 1942 the medical service of the Revier were required to perform abortions on all pregnant women. If a child happened to be horn alive, it would be smothered or drowned in a bucket in front of the mother. Given a newborn child's natural resistance to drowning, a baby's agony might last for twenty or thirty minutes.

HITLI-R'S PLAN, however, was thwarted by the Jewish will to live. Those who committed suicide did so more often out of despair, or for reasons of self-respect, rather than out of self-loathing. So long as Jews had the choice, they preferred life to death, and hated their persecutors rather than themselves.

Pregnant women at Auschwitz were sent to the crematorium on arrival. If they managed to conceal their condition till they had given birth, they were gassed immediately together with their babies. Then why did pregnant Jewish women refuse abortions? What hope was there of saving their babies from drowning or burning? If the logic of destruction was so irresistible, how could it be resisted? Pelagia Lewinska writes (p. 217);

"At the outset the living places, the ditches, the mud, the piles of excrement behind the blocks, had appalled me with their horrible filth ... And then I saw the light! I saw that t was not a question of disorder or lack of organization but that, on the contrary, a very thoroughly considered conscious idea was in the back of the camp's existence. They had condemned us to die in our own filth, to drown in mud, in our own

secutive years at Lakewood

studies occasioned jokes. The fol-

lowing story was told to the author

by a veshiva bochur: "The policeman

said he can't understand the

Yeshivaleit (members of the yeshiva

community). 'A guy got a ticket a few months ago,' he said 'and I

asked him how long have you been

in the school?' And the guy said,

'Fifteen years,' 'Wow! you must be

the dumbest guy in Lakewood.

You've been in school fifteen years

and you haven't graduated yet!"

town came over to one guy and

excrement. They wished to abase us, to destroy our human dignity, to efface every vestige of humanny, to return us to the level of wild animals, to fill us with horror and contempt toward ourselves and our

"But from the instant that I grasped the motivating principle. If was as if I had been awakened from a dream... I left under orders to live .. And if I did die in Auschwitz. it would be as a human being, I would hold on to my dignity. I was not going to become the contemptible, disgusting brute my enemy wished me to be ... And a terrible struggle began which went on day

At Buchenwald, a Ukramian kapo offered to sell a pair of refillin to a group of hassidim for four rations of bread. Confronted with the moral problem of what might constitute suicide through starvation. nevertheless they sold the bread and prayed with an eestasy which it would be impossible ever to experience again in .. (their) lives."

Resistance meant to affirm being in the face of destruction. The mothers and the other victims had a spokesman in Lewinska and the Buchenwald hassidim.

THIS DETINITION of resistance is just one of several indications that Fackenheim no longer subscribes to two outrageous and thoroughly non-lewish ideas advanced in the last chapter of his God's Absence in History. There he argues that martyrdom means to testify to the gentiles. However, since the Germans were impervious to such a testimony, there couldn't be a true murtyrdom in the camps. He maintained, also, that the real Auschwitz imperative was "to live" at whatever the price.

Fackenheim's arguments in God's Absence in History invalidate the Jewish acceptance of martyrdom in the appropriate circumstances, and seem also in part a response conditioned by Nazi attitudes. He would have done better to ignore such attitudes, even though his own arguments are based on opposition

In any event, the tikkun for Fackenheim - the mending of the world after destruction - is the State of Israel, its creation by a people who, it was assumed, had "lost the arts of state-craft and selfdefence forever.

and direction that led to young men in another Yeshiva my chavrusa

studying for as many as 15 con- used to hum it while he was learning and the rehhe picked it up and he thought it was beautiful. Yeshiva. The unusual length of their "Anyway, in short, one of the

guys next door told the mashgiach that this guy plays rock, non-Jewish music. So the mashglach comes over to me and asks me. Now I couldn't care less what my roommate does. They're not going to change him anyway. So I said he probably plays the Yiddishe nigguning but he surely wouldn't play rock music. When the mashglach came over to me the second time, I had to tell him something. I told him he plays these former Yeshiva stu-One of the most fascinating dents, Shimon and Garfunkel. They chapters in the book is "Out on the made a couple of Yiddishe songs. good, he said, as long as he

could learn in one. For our Jewish develop as the veshiva student strugthe rejuvenation of American schools. And they didn't lose was playing Simon and Garfunkel Jewish Orthodoxy — the veshiva. It anything from not going to public music. I happen to think it's will be a welcome addition to the Troubled Water." As an instrumen- dent, and to all those interested in

Rock in a hard place

few thought that he would succeed. THE WORLD OF THE students and lifestyle are analyzed, He insisted upon continuing the Lithuanian tradition of Tora le-YESHIVA: An Intimate Portrait of shemah — Tora study for its own Orthodox Jewry, by William B. sake - without any secular studies Helmreich. New York, The Free Press, a division of Macmillan. 412 pp. \$19.95. A. Rakeffet-Rothkoff

and career orientation. From a handful of students, Lakewood today has grown to nearly 800 pupils. Its influence goes far beyond its own campus, and there is probably no American veshiva which has not been influenced by it. This includes modern Orthodox institutions as well, and Yeshiva University has

Lord has swallowed up without pity

all the habitations of Jacob... He has

profaned the kingdom and its

princes...The Lord was like an

enemy. He has swallowed up

Israel...He has increased in the

daughter of Yehuda mourning and

lamentation. (Lamentations, 2:1, 2,

this passage from Lamentations

takes us closer than any other to the

rupture of the Holocaust, Despite

this runture in our history, thinking,

and faith, Lamentations concludes,

"Turn us to You, O Lord, and we

shall be turned, renew our days as of

old." Even in situations of extremity

there is still a Divine turning to

man, and man has been turned by

the Divine. In every Jewish

eatastrophe, there was a remnant

that turned and returned. It is this

remnant which prevents a total rup-

The Nazi holocaust, Fackenheim

maintains, is unique. It was a

genocide unparalleled in grossness

and in its ideology. Moreover, for

the first time the remnant cannot

view itself as a holy partner for a

generation that died as kedoshim -

holy ones. "A Jew today is one who,

Hitler's loss of the war - would

have either been murdered or never

been born." The Allies might not

have won the war. We are an "ac-

cidental remnant"; this grim fact is

the core definition of Jewish iden-

In Encounters Between Judaism

and Modern Philosophy, which is

conceived as a "preface to future

Jewish thought," Fackenheim

called for a new Jewish self-

understanding both philosophically

sound and genuinely Jewish. To

Mend the World is its sequel.

Retracing the paths of Spinoza (who

viewed Judaism as particularistic

and immoral yet refused to embrace

Christianity), and Rosenzweig (who

later in life discovered that Judaism

was not, after all, an empty concept

but rather a unique relation bet-

ween the Jewish people and God).

lackenheim explores the rupture in

Jewish thought caused by moder-

nity. He analyses the thought of

Hegel (his favourite) and Heidegger

(whom he doesn't forgive for never

repenting his public support of the

WHEN RABBI Aharon Kotler

reopened the Slutsk-Kletsk Yeshiva

in Lakewood, New Jersey, in 1943,

tity today.

except for a historical accident -

According to Emil Fackenheim,

been affected by the Lakewood William B. Helmreich has now given us a major sociological study of this world. Sympathetic, yet scholarly, he is well qualified for this research. He attended several advanced veshivot, including Ner Israel Rabbinical College of New York. He returned also to the yeshiva world for two full terms as a regular student when involved in his

Judaic Studies faculties of the City College and the Graduate Center of When undertaking this project, the Chairman of City College's Judaic write a book or whether you're writing a book so you can study Gemora — but I don't suppose it really matters." He was correct on

both counts. Helmreich gives us a brief history of the veshiva as an institution and time. Helmreich was already a its continuance on the American member of the Sociology and scene. The veshiva's goals, methods,

former students. The late Rabbi Yitzhuk Hutner of Yeshiva Rabbi Chaim Berlin aptly described the American Jewish community of the 930s: "It was like a midbar. We had so much to do. We had to convince Jewish purents that it wasn't so terrible if the child didn't go to a public the City University of New York. elementary school. The parents were only afraid of the truent of-They taught nothing in these Studies Department remarked to sendous: Totaling the rock music."

Helmreich: "I don't know whether two plus two equals four. It took veshiva). The following story typifies doesn't play the rock music." Studies Department remarked to schools! Nothing! They taught that you're studying Gemora so you can them eight years to teach what you

> FROM SUCH humble beginnings, Helmreich details the philosophy

children it was a joke. And so we gles with both its traditions and the American scene: "My roommate beautiful... like "Bridge over tal it could pass for a Yiddish nig-gun. In fact, when I learned before

PAGE ELEVEN

THE JERUSALEM POST MAGAZINE

FRIDAY, NOVEMBER 4, 1983 FRIDAY, NOVEMBER 4, 1983 of diplomacy implies courtesy, privileges and shared obligations. The treatment accorded by the Arab Republic of Egypt to its first accredited Israeli ambassador, Hinhu Ben-Hissar, proved an exception to this rule.

The Israel-Lgyptian peace treaty was signed in Washington on March 26, 1979, and an exchange of ambassadors was agreed on almost a year later. This exchange was regarded in Israel as the crowning achievement of the peace treaty, for which this country had paid a substantial price However, Israeli expectations in Chiro were met by well-planned and consistent harassment on the part of the Egyptians.

NITZA BEN-ELISSAR'S Parting of the Red Sea is an autobiographical account of her experiences in Cairo as the wife of Lhahu Ben-Elissar. The book makes it clear that, from the very beginning, the Egyptian government afforded the Israeli I mhassy the least possible degree of recognition. They did their best to make the embassy appear isolated and insunificant.

The Israeli government and the press were well aware of the situation but recommended putience. It was fairly easy to explain to the Israeli public how difficult it was for the Egyptians to accommodate themselves to the new situation after 30 years of war. The Israelipublic was in a state of euphoria, for peace had been made with the argest of the Arub nations. The Foreign Minister and the Likud cabinet were too busy with the political and electoral implications of the peace treaty to be concerned with what were considered infringements of it.

Cabinet ministers visited Egypt without even bothering to call at the embassy. In the meantime, their ambassador in Cairo was faced with the alternatives of staying at the Cairo Sheraton or seeking accommodation in a remote Cairo suburb. Yet, the fact that the Israeli flag was being flown in Cairo made everything else seem insignificant.

ELIAHU BEN-ELISSAR presented his credentials to Sadut on February 26, 1980. The ceremony was hardly reported by the Egyptian media. It was orchestrated to coincide with several statements by prominent Egyptians, including two former vice-presidents on the subject of resistance to "all forms of Israeli presence." This was not the isolated

"A ROOTEDNESS in one's own

heritage, combined with breadth of

outlook and sensitivity to human ex-

enhanced by a firm anchor in a par-

In these words the author ex-

plains how he can study aspects of

other religious traditions and com-

pure them with Jewish tradition.

religious tradition, the better foun-

dation one has from which to review

Dr. Schultz, a graduate of the

Jewish: Theological Seminary of

America, holds his doctorate from

Brundeis and did postgraduate work

at flarvard with the noted scholar,

the late Professor Harry A.

The deeper one's roots in one's own

DIPLOMATS ARE normally accorded a good deal of respect by their host nations for the practice. Hardship posting



KRPAT YAM SUF (Parting of the Red Sea) by Nitza Ben-Elissar with the assistance of Eli Tabor. Jerusalem, fidanim and Yediot Aharonot, 322 pp. Price not stated.

Alexander Zvielli

voice of the opposition: it was the policy of the Ministry of Foreign Affairs. A few days later a policy paper, reportedly written by the minister of state for foreign affairs. Butros Cihali, was circulated among all senior Egyptian officials. The Egyptian people was ordered to resand coldly to the new situation.

the circular was leaked to the foreign press, and it was explained that it constituted retaliation, for the hard line taken by the Israelis in the autonomy negotiations.

Such was the general atmosphere in Caire at the time of Nitza Ben-Elissar's arrival. It was hardly what she and her husband had expected. It took a long time, and many disappointments, before she realized what they were up against. It was only by accident, for instance, that she learned of the boycott imposed

from above on her and her husband. The Cairo staff of Time threw a large party for their new director on the day of the Elissars' arrival in Cairo. Time's Egyptian secretary leaked the news that the Elissars had been invited to the party, and the Egyptians thereupon boycotted it. The Elissars themselves were too

tired to attend the party, to which some 500 guests had been invited. Only 80 foreigners attended.

The Time's staff did not surrender to the hoveott. On the contrary, they made it a rule to attend all Israeli receptions en masse. This incident first indicated to the Elissars that they had been virtually excluded from the social round in diplomatic circles in Cairo. The Isrueli Embassy staff had been greeted with even less official varmth than protocol required.

Nitza Ben-Elissar was spied upon constantly. The orders were to isolate, and thereby humiliate, the Israelis, Nothing ever happened to them by chance. The Egyptian Ministry of Foreign Affairs cleverly rationed its support for them. The intention was to make the Israelis pay dearly for every concession, every public appearance. For if the Israelis appeared sufficiently isolated, this would demonstrate that the peace process was an illness the Egyptians had been forced to undergo in order to regain captured territory, and to secure valuable

American support.

THE EGYPTIANS found no difficulty in explaining their position. They maintained that they had never signed a formal, separate scurching for a solution to the Palestine problem, and to the Egyp-

excuse for them to slow down the play the game according to their

There was much popular support for this official attitude, because a great many Egyptians deeply resented the Israeli presence. The peace treaty had encountered formidable internal and external opposition. But there were just as many Egyptians who were brave enough to welcome the Israeli presence, and who were war-weary and prepared to extend their friendship, Many of these Egyptians persisted in their attitude, and were not easily persuaded to abandon it.

Nitza Ben-Elissar was fighting against the Cairo current. Many of her most energetic attempts ended in failure. But she gradually learned how to establish her presence. She had brought with her to Cairo

fresh Israeli strawberries to give to mportant Egyptian personalities. They rotted in the period she was searching out the addresses or telephone numbers, in this huge metropolis of eight million souls, of these worthies. She lacked appropriate experience, Arabic, the right connections, and above all a good friend to steer her through this complicated town. In compensation, she had vitality, determination and good looks.

IT WAS the friendly and helpful Betty Atherton, the wife of the American ambassador to Egypt, who provided the most valuable assistance. She extended the assistance that the Minister of Foreign Affairs had withheld.

The most important desideratum, of course, was an official residence. Six months ensured in which she searched for a suitable apartment in Cairo. But the Egyptian boycott made it impossible for her to acquire one.

Her encounter with Ashraf Gorbal, the Egyptian ambassador to the U.S., best indicates what she was up against. Here was an enlightened Egyptian, a diplomat who had supported the peace process, who said he would gladly rent his flat to the Elissurs, yet was unable to "for obvious reusons."

The "obvious reasons" included the need "to consult the relatives," or the excuse that prospective lanpeace treaty. They justified their ac- dlords were "leaving for Alexantions by reference to Israeli "intran- dria," The truth is that all her atsigence" and "lack of flexibility" in tempts to find an official residence were frustrated from above.

Jihan Sadat told her that "har-

tian need to establish a peaceful assment" would cease after May 26. connection with their Arab which was the deadline for the neighbours. The break-down of the autonomy negotiations. In the autonomy negotiations provided the meantime, she couldn't rent an apartment in the well-regarded "normalization process," and to Swissair building, for the tenants' committee included two of Sadat's daughters. Nothing more could be done, and she finally acquired an apartment in the remote Muadi quarter. But harassment did not cease after May 26, 1981.

EXTREMELY FEW books written

by specialists can engross also the

ommon reuder. Israel Getzler, of

the Hebrew University's Depart-

ment of Russian and Slavic Studies,

has managed to write such a book.

He has a succint yet dramatic style,

and the true historian's ability to

marshal all the necessary detail of

the events he describes without los-

ing the perspective which sets the

main course of development in bold

relief against the general

Established by Peter the Great in

1703. Kronstadt was the main naval

fortress guarding the Russian

capital of Petrograd (originally St.

Petersburg, today Leningrad)

against hostile sea forces. In 1917

Kronstudt had a garrison of 20,000

soldiers and 12,000 sailors, as well as

50,000 civilian inhabitants, of

whom one third were workers in

the shipyards, the arsenal, and other

naval workshops. In the drama of

revolution played out in Russia in

the year 1917, the "Red Kron-

studiers" quickly moved to centre

stage. Skilled and disciplined in the

martial arts, and fervent in their

revolutionary beliefs, they played a

decisive role in a whole series of key

clashes between the fall of the Tsar

in March 1917 and the end of the

But it was not only their militancy

that drew attention to the Kronstadt

revolutionaries. Russia's first year

of revolution was marked by grow-

ing chaos. Starvation spread, and

there was a total breakdown of

authority and administration, and

an almost ubiquitous violence and

lawlessness, However, in Kronstadt,

us Professor Getzler points out,

"Visitors...were indeed deeply

impressed with the exemplary order

they found there: the clean,

sometimes even washed, streets, the

scrubbed floors of the clubs, with

never a trace of litter or cigarette

butts, and the orderly parks with

their notices urging care for the

trees and the flowers." Public ser-

vices and food supplies were

managed in orderly fashion under

the supervision of the elected coun-

eil — the soviet - which the

workers, soldiers and sailors had set

up within a week of the Tsar's col-

lapse, in contrast to the rest of Rus-

sia. Kronstadt seems little short of a

miracle of well-managed tran-

NO ONE could have predicted this.

Kronstadt had known upheavals

recently in 1905, when discontent

had exploded in drunken, riotous

violence which had prevented any

allempt to organize a reasoned de-

mand for political reform. The last

outbreak had ended with mass

trials, shootings and exile, and no

attempt by the authorities to amend

the harsh physical and social condi-

tions which gave rise to the violent

bulburst. The brutality of Russian

society, and the absolute social

abyss which divided the com-

into two totally alienated camps of

drawn in particularly vivid fashion

Harassment was of an unusually

intense order. The "Ad-

miralshchina," the wife of Kron-

stadt's commander, and in her wake

humerous other officers' wives,

made it their business to report

common soldiers and sailors who

walked on the sunny side of the

main boulevards, or ventured into

the forbidden reaches of the town's

parks. Such seemingly petty matters are only the tip of the icebers. Gelzler's account of the brutality

and hostility which were the chief

by Professor Getzler.

before, in 1825, 1882, and most

civil war in late 1920.

background of events.

EVERYTHING was a problem. even the installation of a telephone. or the finding of servants who could cope with Egyptian security guards checks. Whatever the difficulties. the Elissars coped with dignity. They became friendly with members of the intelligentsia, and were well received in initially cold diplomatic circles. Nitza Ben-Hissar would call on the wives of Hayptian ministers and established a warm connection with the new chief of protocol at the Ministry of Foreign Affairs, who had replaced the former anti-Israeli official. During her thirteen months in Cairo, she managed to overcome the initial hostility, and in numerous instances, to turn the tables on her adversaries. She made many friends, some of whom she still

She interested herself, also, in the state of Egyptian Jewry. As a sabra, she found their condition in the Cairo hovels represented the Diaspora at its worst. She extended immediate help when she could.

She admired Cairo, and studied Islam and Egyptian culture. She writes about what she observed and learned in a lively style, and with honesty and compassion.

Eliahu Ben-Elissar returned to Israel after 14 months in Cairo, to participate in the election campaign of 1981. He was replaced by Moshe Sassoon, an experienced Arabist and a professional diplomat. Since Ben-Hissar had been considered Begin's personal envoy by the Egypians, some observers felt that Sassoon was Israel's first real ambassador to Egypt. In the circumstances, their attitude hardly seems

For the Elissars faced enormous difficulties. There can be little doubt that they made Sassoon's task casier, even if the Egyptian cold peace persists till today. What does seem clear is that the Egyptian government subjected them to unrecessary harassment.

Nitza Ben-Elissar's book should he required reading for our negotiators in the future. There should be an English edition of this important book.

upon its laity had its parallel in the sue and concludes from the responmpact of the Talmudists on the sum that "even in the framework of Jewish masses in Poland and Jewish law there are cases where everything is according to the particular situation and one must weigh

The last chapter deals with the Nonhite commandments, which the author characterizes as "the transidivided humanity to that sacred day when all men join hands in subservience to their common Creator. These laws represent the floor of civilization, but also the ladder to its noblest vision."

Judaism and the Gentile Faiths should become a standard text for all comparative religion courses since it is a well organized and clearly written academic study of religion in which Judaism is not shortchanged.

Recipe for disaster



Kronstadt troops celebrate the victorious revolution against Czarism in February 1917. (Below) Trotsky and Lenin with Communist Party stalwarts who volunteered to suppress the Kronstadt uprising of March, 1921.



KRONSTADT 1917-1921: The Fate of a Soviet Democracy by Israel Getzler. Cambridge University Press, 296 pp. No price stated.

Theodore H. Friedgut

components of Russian social relations is important if we want to understand the development of the Russian revolutions of 1917. Social polarization, the lack of shared aspirations, values and respect, is a recipe for disaster in any society.

IN SEPTEMBER 1916, when the whole of Russia, from the imperial Court down to the revolutionary unmonarchy's collapse, Kronstadt's commander reported: "I never hesitute to mete out the most severe punishments...the lash rather than the birch, or a week's starvation in juil in place of a one-night arrest, but I must confess...all that is needed to make Kronstadt, together with the ships in port, rise against me, the officers' corps, the government and everybody, is a push from Petrograd." When the push came, Kronstudt exploded as anticipated. manding clite and the serving masses mutual hatred and mistrust, are

In a single night of bloody vengeunce, groups of Kronstadt soldiers and sailors killed 5! officers police agents and officials, including the base commander, Admiral Viren. Another 300 officers of the deposed military command a network of elected committees and elected commanders (some of them former officers) began to administer proclaimed itself the governing inand Soldiers' Deputies," which

stitution. This council, augmented by stormy mass public meetings in Anchor Square, became the model of participatory democracy which navigated Kronstadt through the tumultuous summer of 1917, and persisted well after Lenin's Bolsheviks had imposed their own very different model of single-party dictatorship and centralized state power on Russia.

As Professor Getzler's meticulous analysis of archival documents, contemporary newspaper reports and survivors' memoirs shows, the Kronstadt Soviet's vitality was based on a multi-party system rooted in vigorous labour collectives which jealously guarded the sanctity and probity of elections and derground, was awaiting the of a free and pluralist press. The soviet was headed by an executive committee formed by proportional representation of all revolutionary groups in Kronstadt. It prevented any single faction from stifling nonconformist views and criticism. In part, Kronstadt's unique suc-

cess is due to its being a relatively stable, self-contained and organized unit. An additional factor uncovered by the author's research skills is the social and educational profile of the garrison. Manning and maintaining a modern naval establishment demanded skills far beyond those of the peasant drafted and some 30 additional gendarmes, straight from the plough. Kronliterate and urban than were the were thrown into prison. But there characteristics disturbed the bulk of Russian so the bloodshed stopped, and in place security police, who regarded the militarist ideas, contempt for military service, and a hostile attitude to all authority, absorbed from the age of 12-15 since when tions under the umbrella assembly of they have moved amidst propaganthe "Kronstadt Soviet of Workers" dized workers." The security police opposed, therefore, a suggestion to

scatter them through the army, lest this would inadvertently spread "the Kronstadt sickness" of revolu-

The success of the Kronstadt Soviet was based also on external support. Recognizing the importance of the base, all the revolutionary groups sent emissaries to Kronstadt even before the revolution. Among these were many activists of Jewish origin, an element conspicuously absent in the garrison, since Jews were not taken into the Tsurist navy. The first committee elected in Kronstadt was proposed by the revolutionary student Khanokh, who became its chairman The Menshevik Mark Broido and the Bundist Isai Yudin were two of Petrograd's first emissaries to Kronstadt. The names of Solomon Entin, Lazar Bregman and Ure Gertshere figure prominently in the debates which accompanied the jockeying for political power. Khaim Yarchuk was perhaps the most popular of the many orators in Anchor Square, while for comic relief there was the hapless criminal anarchist, Shlema Asnin, with his black coat and hat, black spade beard and a brace of pistols in his belt, leaning on a rifle as he attempted to inflame his listeners. The Bolshevik Semion Rochal's unbridled incitement of the sailors evoked the one recorded instance of anti-Semitism, a "leaflet which denounced him in badly spelt Rus-

AT A distance of nearly 70 years, much of it of a tragic and brutal quality which has surpassed even that of the Tsarist epoch, it is not kindled by the overthrow of Russia's autocracy. One of the most fuscinating aspects of Kronstadt presented by Professor Getzler is the kind of aspiration for a better life which the Kronstadters expresu government critic of the procedure for electing military commanders: "Perhaps we do choose our commanders badly...if so then it is your task to teach us how to do hetter, since under the old regime all that we soldiers and sailors learned was how to use our hands and feet....It is only since the First of March that we, the democracy, have begun to use our heads too...." Another, more poetically inclined revolutionary saw himself and his comrades destined to carry out all the best and noblest ideas of humanity, such as reason, justice, and virtue," He envisioned a world with countless schools, museums, and universities. A free society would produce new millions of "scholars, philosophers,

sian as a mercenary, non-Christian,

mangy-Yid provocateur."

inventors and saints." The hard-drinking shipyard workers of Gdansk today, avoid vodka while they attempt to set up ported from abroad, the Bolshevik the institutions of Solidarity on a hasis of the free, active and responsible participation of the worker as citizen. The moral is a simple one. Provided with the necessary examples and leadership, and with a properly articulated moral expectation, the simplest of citizenries is capable of surpassing itself and In 1921, he was the ideologist of the creating a humane society. The not determine its behaviour.

BUT THE radical-democratic and anti-bureaucratic commune of the Kronstadt Republic was only a small part of Russia; in the major centres of power and population there were few such cohesive communities. Due to class hatred and social alienation, extremism was the

order of the day, and brutal force the normal instrument. Summary execution, expropriation, lynching and intimidation became coin of the realm for local authorities and unauthorized bands of citizens in most parts of Russia during 1917, Within this context. Lenin's Bolsheviks employed a messianie rhetoric which whipped up the mob against the Provisional Government that had replaced the Tsar. They were monomanic in their drive for political power, which Lenin saw as the key to all future activities. The Rolshevik slogans of "Peace, Land and Bread" presented a sensible agenda for starving, war-battered, peasant Russia. They embodied an astate psychological evaluation of what really touched the Russian soul. Little by little, throughout 1917, the Bolsheviks argued and fought their way into power.

Yet the Bolshevik slogans could never have worked if the moderate socialists, who were the alternative to Bolshevik extremism in the soviets, had not been hypnotized by a false vision of national unity, and a fear of power that was no less monomanic than Lenin's lust for

The Mensheviks and Socialist Revolutionaries clung desperately to a feekless coalition with liberals who enjoyed no support whatsoever in Kronstadt, or in hundreds of other localities where the Russian public was taking its first steps in politics. Due to the existence of the Socialist-Liberal Government of National Unity, the socialists never had the chance of civilizing the Russian revolution in the fashion of the socialist-led soviet in Kronstadt. The coalition ensured also the coneasy to evoke the enthusiasm tinuation of a corrupting and senseless war which wasted human and other resources.

Even after the Bolshevik dictatorship of the proletariat had been established, Kronstadt's soviet continued to function. Little by little sed. One sailor wrote, in response to the noose tightened, as a central bureaucracy imposed its will on local citizens' institutions. On March 1, 1921, just four years after the birth of the Kronstadt Republic, the much-respected Mikhail Kalinin, titular head of state of the Russian Soviet Republic, was hooted down by Kronstadt's massed populace. There were complaints of political repression, arbitrary jailing, corruption and hunger. This outburst was preliminary to a shortlived armed rebellion which broke out two weeks later, and whose slogan was "All Power to Soviets --Not to Parties." The rebellion was mercilessly

suppressed by 50,000 Red Army troops, many of them Communist Party volunteers under the personal command of Trotsky, the War Commissur. Having survived a three-year civil war against a constellation of domestic foes supregime was not about to abdicate its power or share its political monopoly. Hundreds of Kronstadt's leaders were killed in the fighting, or executed immediately after. Among them was Anatoly Lamanov, in 1917 twice chairman of the Kronstadt soviet and editor of its newspaper. desperate unrising. With him died Republic, the only instance of democratic self-rule which revolutionary Russia has known.

Theodore Friedgut is Senior Lecturer Chairman of the Department of Russian and Slavic Studies, Hebrew University of Jerusalem, and author of Political Participation in the USSR. Princeton, 1979.

Making comparisons of study, Schultz concludes, "The impact of a learned Puritan clergy which deals specifically with this is-

perience, can lead to a profounder inderstanding of the heritage of others. As the druftsman's compass FAITHS by Joseph P. Schultz. encircles a sweeping are while firm-Pairleigh Dickinson University ly fixed in the ground, breadth of vi-Press. 411 pp. \$32.50. sion in cross-cultural studies is

Wolfson. He is now a professor of Judaic Studies in Kansas City.

· He divides his book into three sections: Judaism and the non-Christian faiths; Judaism and Christianity; and the Secular Challenge. In the first section, various teachings of Confucianism. Vedanta, Buddhism and Islam are compared and contrasted with the approach of Judaism to the same is- teachings made him the common ground,

The section on Judaism and Islam

JUDAISM AND THE GENTILE is most instructive. The discussion of holy war in Judaism and jihad in Islam has many contemporary overtones. Though the Jewish discussions of the topic remained on a David Geffen theoretical level, in Islam they Islamic clergy has maintained its infocus primarily on issues in a higher

spiritual sphere. contains some very intriguing comparisons. After discussing the methodological father of the Puritans, and the falmudic method main topic is situational ethics."

THE TERUBALEM POST MAGAZINE

Lithuania. Cromwell's soldiers who debated subtle theological issues around their campfires and the New England farmhands who threaded the muzes of free will and fate had became very practical, as they are their counterparts in the Warsaw Jewish merchants who engaged in fluence, especially on the issue of talmudic disputation while awaiting war, whereas in Judaism the rabbis their fares and ordering their talmudic disputation while awaiting goods."

In the chapter on the religious psychology of Jonathan Edwards THE SECTION on Christianity and the hassidic masters, the emphasis is on Schneur Zalman of Lindi, father of Habad. The ideas of Dichotomies of Peter Ramis, whose Edwards and Zalman share much In the section on Secularism, one

the situation very carefully."

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ticular tradition."

other traditions.

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THE JEEUSALEM POST MAGAZINE

PAGE THIRTEEN

Self-examination

AN AMNESIAC awakes in a greypadded hospital room. He slowly learns that he is the British writer Miles Green, that the woman purporting to be Dr. Delfie is in fact his cell in which his therapy is being conducted is actually the inside

Lord knows what was going on in- S.T. Meravi side British novelist John Fowles's head when he decided to try to spin out this unpromising Twilight Zone conceit into something like a fullsized novel. But whatever it was, it deceived him.

Ms. Muse periodically annihilates herself, only to reappear in some other form to continue her rather unsatisfying arguments with Green about the nature of literature. Occusionally she re-conjurca him, occusionally he re-conjures her; if we cared, we might wonder who is supposed to be inspiring whom. What is clearly uninspired is all the fancy literary name-dropping, the rather mechanical scenes of sexual foreplay, and the tiresome stretches of philosophical by-play.

GREEN IS given to pronouncements like, "Serious modern fiction has only one subject: the difficulty of writing scrious modern fiction. Fowles hacked over this sort of thing to no great profit once before. in his undergraduate manifesto, The Aristos. Putting it in the mouth of his alter-ego, Miles Green, is the best argument for anmesia I've heard in a long time. As for Miles's muse -we are not amused.

A Mentissa, by the way, is defined by the OED as "An addition of comparatively small importance, capecially to a literary effort or discourse." That makes the title the only thing right about this book. Fowles is enormously skilled at writing serious modern fiction (The French Lieutenant's Women, etc.). He's just rather dreadful when he writes seriously about serious

6,000

MANTISSA by John Fowles. London, Triad-Grenada. 190 pp.

NELLIE WITHOUT HUGO by personal muse, and that the grey Janet Hobbouse. London, Penguin. 192 pp. £1.75.

THE FRONT and back covers of this first novel are spattered with endorsements comparing Janet Hobbouse to Margaret Drabble, Iris Murdoch, Joan Didion and Ann Beattie. As the gallery observed when the duchess took her seat at the opera, that's quite a spread.

Such comparisons may be forgiven as inevitable promotion of a new writer, yet they are not all that out of line. A native of New York and a graduate of Oxford who now divides her time between the U.S. and England, Hobhouse is clearly comfortable behind the wheel both in the fust lanes of the Didion-Beattle expressway to desperation and in the meditative cobbled lanes of Murdoch-Drabbleland.

All such lancs of course lead into the contemporary female psyche. For this mule reader, Neille Without Hugo means yet another fascinating if somewhat bewildering foray into the Enemy Camp.

This one is a New York restaurant novel, where the reader is allowed to envesdrop as Nellie debates freedom and identity with her unmarried sister, love and sex with her divorcing sister, men with her mother, mothers with her lover, a proper whiskey sour with the waiter, and so on.

IN THE TAXIS to and from these chicki mid-Manhattan cateries, or in the shower, or in between the rumpled sheets, Nellie tends to self-Nellie feel?"). Her questions run to the wrist.

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unauthorised missionaries in

unswers run to something like this:

"She would feel, wouldn't she, outclussed and overthrown. threatened, not only in the manner of the first lady of the harem asked to embrace the newest bride, but threatened legally? Because she would be asked to consider once again whether marriage, with its built-in guarantee of emotional horedom, with its almost guarantee of sexual deception was such a good idea when there was single life available with its guarantees of sexuul and emotional boredom, of course, and spiritual degradation and so on, both to be weighed and considered and compared until in the end all deviations from the ideal are just forgiven in exchange for the

pleasures of forgetting." Pull pull. Yet the novel isn't nearas ghastly as this makes it sound. for Hohhouse has up the sleeve of her Elizabeth Ashley mother hubhard a saving irony.

Nellie is an art historian biography of Gertrude Stein) who is desperately trying to find in the anguish she sees in Abstract Expressionism a parallel to the anguish which afflicts her and her mum and sisters. She is certain the answer is in the art, but she can't pin it down. An eminent critic highly reminiscent of Harold Rosenberg ("His voice was a rich but fast quack, delivered from the side like Groudho Marx") finally tells her: "Well, they had to paint something." Sadly, that's too abstract an expression for Nellie.

PINNING down the source of the unvicty is what characters like Nellie invariably fail to do. But the stubs they make are revealing, and that is why such inquiring novels, women's or otherwise, are worthwhile. If Drabble, Didion and Co. plunge their needles closer to heart of the matter, Janet Hobhouse nevertheless makes a few good stubs herself - and not examination ("How then would without a redeeming ironic twist of

the rhetorical, the tragical, the comical, the historical, and the tragical-comical-historical-pastoral. Her

LILACS OUT OF THE DEAD LAND by Rachel Billington, Harmondsworth, Penguin Books, 238

SISTER WOLF by Ann Arensberg. New York, Washington Square Press. 191 pp. \$4.95.

Michelle Cameron

CONGREVE'S APT phrase, "Hell hath no fury, like a woman scorn'd," comes to mind when reading Rachel Billington's Lilacs out of the Dead Land and Ann Arensberg's Sister Wolf. For in each novel, the heroine's confused passions become a negative and destructive force when she perceives misuse or misunderstanding of her emotions.

Lilacs out of the Dead Land has April us its heroine, a lady seriously (Flobhouse herself has written a in trouble with her feelings. (Parenthetically, Rachel Bilington's obvious references to T.S. Eliot's The Wasteland must be noted. However, precisely what she was trying to imply through her use of Eliot's poem remained obscure and unexplained throughout the April lives several different

existences without truly identifying with any of them. A schoolteacher. she has no empathy with her students; a daughter, she and her purents have set up a distance of vague politeness between them; a mistress to a married man, she is conscious of living up to her lover's expectations of what she should be like, rather than sharing her true self with him. It is only with her sister that April feels some sort of belonging. When this sister is killed in a plane crash, April feels bereft, and the effect on her is devastating. In an attempt to bring some meaning into her life, she goes abroad with her lover, and it is only through un act of violence that she finally

Chapters of April's life in England are neatly sandwiched between chapters of her trip abroad, so that we are given the results of April's meaningless existences in England almost before we understand why she is so distraught. The flashback technique. as employed here, is not particularly successful, nor does it justify the in-itial confusion. Rachel Billington is far more apt in her rich imagery; April's world is one of heady smells

ANN ARENSBERG'S Sister Wolf shares this richness of description, To be fair, it exceeds it, and is by far the superior novel. Marit, a strange and passionate woman, has funds and land enough to turn her New England estate into a wildlife sanctuary. Her actions are considered unaccountable and dangerous by her neighbours, but they cannot control them. Only her lesbian friend Lola gets any pleasure out of

physical sensations and cye-riveling

sights, and these are all very acutely

Marit hasn't much thought about fulling in love, but she is ultimately not given a choice. The wolves she arhours illegally in her sanctuary bring her a young man, Gabriel, and her senses are overwhelmed by him. From that moment on, she loves with all the excess of her passionate nature - and the ensuing jealousy

is the cause of two untimely deaths. Sister Wolf is a rich and exciting novel. Marit's excesses are portrayed in all their vividness. She loves, she hates, with the fervour of a Heatheliff. Arensberg's portrait of Fransesca, Gabriel's former wife, with the messy detail she introduces wherever she goes, is inspired. So too, is the picture of Lola, who conceals her own outrageousness under a facude of social well-adjustment. But Sister Wolf remains throughout Marit's story -- and as such is one of the most unconventional and exciting novels to emerge lately.

AT A supermarket counter the other day, I was carefully compar-ing prices and taking notes. "How **Budget blues** nice to see a shopper doing this these days," a fellow consumer praised me. He was disappointed to

hear that it was part of my work as a

A major problem in an in-

flationary economy is that prices

and wages spiral so dizzyingly that

the consumer despuirs of trying to

remember what anything should

cost. He doesn't recognize a bargain

when he sees one, and doesn't know

when he is being overcharged. One

is tempted not to care anymore, and

to buy whatever one can, wherever

it is convenient, so long as one has

money in one's purse, or a credit

card, or a chequebook with

No matter how fast the prices of

'andividual items change, however,

the overall patterns in the

marketplace remain more or less

the same. Generally speaking, the

most expensive places are the

neighbourhood delicutessens,

grocers, greengrocers and butchers.

After these come the supermarkets

of any chain; and after the super-

markets, the semi-wholesale or dis-

count stores (including Shekem and

the various warehouse-style hyper-

markets); and finally, the open-air

"WHAT ABOUT shopping in the

actual wholesale markets?" a reader

price shakeups.

asked me after the previous batch of

The spokesman of Tnuva, which

dominates the wholesale produce

field, told me its warehouses

throughout the country are indeed

open to individual consumers,

provided only that they are willing

to buy in sufficient quantity. He

warned, however, that if any com-

modity happens to be in short supp-

ly. Thuva will give priority to its

regular commercial distributors

rather than the general public. All

big cities and most middle-sized

towns have a Thuva warehouse.

which generally deals in poultry,

At the huge wholesale market in

Tel Aviv, however, Thuva doesn't

sell any poultry. The poultry for the

area is distributed from a Holon

warehouse -- which is not open to

the public. There are eggs aplenty at

the Tel Aviv wholesale market, sold

by both Tnuva and Tenne in card-

board trays of 30. But a tray of eggs

costs only a couple of shekels less

than it would at an ordinary grocery

store that sells loose eggs and sticks

to the official price-list as required

eggs, fruit and vegetables.

overdraft privileges.

journalist.



MARKETING WITH MARTHA

than one chicken is actually free.

The wholesale market in Tel Aviv set up to sell fruit, including citrus, to the general public, but not vegetables, because of the quantitles involved. The morning I checked, I was offered cardboard trays of about five kilo each of large Grand Alexander apples at IS70 a kilo, and Jonathans at 1885. A tray of grapes or persimmons may weigh eight to 10 kilo, apples or citrus by he carton weigh about 16 kilo. These are quantities a private consumer could manage, especially if sharing with a neighbour or two. The price I was offered for oranges was IS33.50 a kilo, while the going rate outside was 1850—IS60.

Theoretically, the wholesale market will sell you vegetables too - but the minimum quantities are overwhelming. A sack of potatoes weighs 40 kilo; I was offered half a sack at IS38 a kilo, compared with 1845-1850 on the open retail market, but turned that down. Once, before Pessah, I bought half a sack of potatoes and they got rotten before we reached the bottom.

HOW MUCH could one save on buying fruit at the wholesale market? Shmuel Ben-Ami, deputy director of Tnuva's wholesale operations for Tel Aviv. estimates a 30 per cent saving compared to supermarkets and a 50 per cent saving compared to prices of equally top-level produce at the fancy greengrocers.

The real saving in eggs, I learned, doesn't depend on where you buy But even if this is so, one must them, but on whether you get them weigh the savings against the inloose or in open trays, rather than in conveniences. At the Tel Aviv closed cartons. For every closed wholesale market on HaHashmona'im Street there is a carton of six, the seller is permitted to charge an extra 183. On 30 eggs, 1860 parking fee for private cars. his means you are getting two to There are cheaper public parking three eggs free when you don't buy lots on adjacent streets, but these them in a box. But the Egg and are usually full during the mid-Poultry Marketing Board tells me morning hours. Shopping hours at that no shop or chain-store is rethe Tel Aviv market are 6 a.m. to quired to sall loose eggs any more if about 2.30 p.m. on weekdays; on it doesn't want to, and more and Fridays there is nothing available except eggs. The wholesale markets are offering them in boxes ony. The paper carton costs the same. prefer cash payment, but will y the way, whether you are buying generally take personal cheques the higgest and most expensive once they get to know a customer. eggs, or the smallest. At least at the No credit cards, of course, vholesale markets, you are paying When it comes to fruit and

only for eggs, not cartons. vegetables, I have always contended that the best buys by far are at the WHEN IT comes to whole frozen open-air markets. A comparison chickens, the savings are much more dramatic. In lowns where last week between prices in a Tel Thurs offers its chickens directly to Aviv Co-op Supermarket and the 1'M SURE the average consumer the highlight the chickens directly to per cent. You must buy a carton of 10 chickens at a time — but at this

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rate of discount, it means that more much greater; if you don't like the look or the price of the tomatoes at one stall, you can move on to another. Just a few examples of prices: tomatoes - 1845 at the Coop as against IS15 to IS35 at the market: large radishes, IS45 versus 1830; green peppers — IS40 versus 1825; string beans — 18120 versus 1870; bananas — 18156 versus IS120; avocados — IS145 versus IS100; green grapes - IS70 versus IS40; apples - IS80 to IS106 for various types at the Co-op versus an average of 1850 to 1860 for all types (often unlubelled or mislabelled) in the Carmel market.

> INCIDENTALLY, I saw nothing inferior about the Grand Alexander apples I hought in the Carmel shuk for 1850 a kilo when I compared them to those offered at the Tnuva wholesale market for 1870 a kilo, except that they were smaller (and more practical for a child's lunchbox). You can economize a lot on fresh produce in the markets if you don't insist on the preferred sizes. Huge marrows, which are selling for ISIO a kilo, are perfectly adequate in many cooked dishes; conversely, small gambas are just as good in sulads as big ones, and cost much less.

The open-air market areas are good for many other bargains too particularly in meats and household cleaning materials — but a little knowledge of prices is a useful thing. One cannot blindly assume that everything will be cheaper here. A general rule is that government-price-controlled items are not upt to be much (if at all) cheaper in the so-culled discount districts, while free-market items

are likely to represent big savings. For instance, at a large meat-andnoultry dealer in the Carmel Market, No. 3 frozen chickens were heing offered last week for IS180 a kilo - which is actually against the law, because the maximum controlled price was IS176 for this size, and IS180 for sizes "mini," No. 1, and No. 2. But packaged frozen chicken wings — which are not price-controlled — were a mere 1575 a kilo, while they were selling for IS123 a kilo at Shekem and a whopping ISI40 at a North Tel Aviv delicutessen, where I watched a woman buying a package for her

this research. In the poultry field, egg prices are government-fixed, and so are the prices of frozen whole chickens and the following frozen parts on trays; skinless breast, lower quarters, drumsticks, thighs, livers, gizzards, hearts and spleens. Furthermore, it is permissible to take an extra few shekels a kilo (IS3.50 extra as of last week) for frozen chickens which are labelled "kasher l'inchadrin" or extra-kosher. Fresh chicken and other fresh and frozen poultry (such as turkey) have no government-regulated maximum

didn't know myself until I started

The government also regulates the maximum prices of 10 different cuts of frozen imported beef, as well as the price of ground beef made from frozen meat. These cuts are identifiable both by name and by

Excerpts from these lists appear in the news media whenever prices are raised, but it would be useful if ment counters and butcher shops were required to post a complete up-dated list at all times. Then, if a merchant wished to give a discount, the amount being saved would be obvious to the customer.

The people who run discount meat outlets say they cannot afford to cut prices on governmentsubsidized and price-controlled meats and poultry by more than 5 to 7 per cent below the official rates. Their real bargains, they say, come in the non-regulated items, where savings can average 15 to 25 per cent compared to supermarkets, and even more when they offer 'specials' at cost-price or less. I know many consumers who

swear by the Shekem meat department; and indeed Shekem's meatprocessing plant has a fine reputation in its field for quality and hygiene. On the other hand, customers should be aware that when they are buying frozen im-ported beef from Shekem, they are doing so at prices that include an approved addition per kilo for the convenience of koshering (soaking and salting) the meat and packaging it in meal-sized quantities.

As of last week, the permitted extra for koshering frozen beef was IS14,50 a kilo. Shekem was selling its frozen beef under the general label of "rousting meat" (Basar tsli) at IS420 a kilo, while the highest maximum price for ordinary frozen heef of the prime shoulder cuts was 18395. Shekem customers do not know exactly what cut of beef they are getting for the price.

BEEF is one of those rare items for which "imported" is synonymous with "economy." Locally produced beef is considerable more costly, is fresh rather than frozen, and includes kosher hindquarters as well as forequarters. Selling for several hundred shekels a kilo more than its imported frozen counterpart, fresh local beef is a delicacy which not muny households can afford, except perhaps as an occasional treat.

Fresh fish, apart from pricecontrolled carp, is also much dearer thun frozen salt-water fish, whether frozen at sea by Israeli vessels or im-

prices of local items compare favourably with those of imports. sumers would do - I bought the The recent massive devaluation brand I had come to prefer on the seems to have had the desired ef- basis of its consistency, scent and fect, and for the first time in years style of container. After all, I wasn't many foreign products are about to engage in higher significantly dearer than their local mathematics just to choose a counterparts.

You can see this in shoe-shop ... Perhaps every careful consumer the public, the saving is about 12 Carmel outdoor market simply reinforced my belief. Furthermore, the and poultry products are price- where the new winter imports often choice in an outdoor market is so controlled and which are not. I cost twice as much as their local

counterparts, and you can see it on the supermarket shelves. I was delighted, for instance, to see that Rumanian and Hungarian imported jams were selling at the Co-op chain for IS121 for a 450-gram jar, while the Co-op's house brand of the same size sells for 1\$73,50. Local jams by Assis and Vita were priced in between, at just over 1\$100. Only a year ago, the Eastern European imports were competing equally with, or even underselling, the local

Here and there, one still sees reminders of the cheap-import period. Tel Aviv's Shekem has a display case full of almost identical women's bedroom slippers from Italy, Spain and Israel. The highest price tags are on the Israeli ones, at ISI,044, a pair. The cheapest are the Italian, 18690 to 18990 - and, what's more, Shekem is offering a special discount on these.

IN CLOTHING, perhaps more than in food, where you shop can mean a huge difference in price, Israelimade women's jeans in North Tel Aviv whether in small shops or department stores, range from 182,200 to 183,500. By going down to the wholesale clothing district of the city, on Derech Yafo-Tel Aviv, I found very fashionable-looking jeans for around IS1,700.

The Carmel Market remains a favourite haunt, not only for food but also for clothing. If you know how to hunt, you can find some real bargains, especially for children. I hought some lightweight longsleeved pullovers for my daughters for a mere 1\$200. Women's bikinistyle underpants at three for IS100, aren't a had buy either; plain longsleeved sweatshirts in adult sizes sell for an average of 1\$750.

At a household supplies shop near the viuk parking lot, I bought 24 rolls of an off-brand crepe toilet paper for 18300. The paper is perforated. Last time, my children complained that my bargain 48-roll pack was unperforated and hard to

A three-kile bag of Sod washing machine powder was selling there for 18500, but Shekem had the same thing on special sale for IS432.25 for customers who hold its discount hooklets. Either price beats that of the Co-op, which offered the same Sod powder for IS686.

On the other hand, a litre of imported Palmolive dishwashing detergent costs only 18306 at the Co-op, compared with IS335 at Shekem. Any of the local washingup liquids, however, cost considerably less than this, another good sign that the import-local balance is shifting in favour of Blue-

COMPARING prices makes sense. but you have to keep a sense of proportion. Imagine standing in front of a supermarket counter trying to figure out which dishwashing detergent is the best buy when not only the sizes of the containers are different, but each contains a different percentage of "active ingredient" (from 12 per cent in the sample "Ama" brand to a vigorous three times as much in the bra But in other departments, the called proudly "Ran 36 per cent").

In the end, I did what most condishwashing solution.

today should invest in a cheap pocket calculator.

MARTHA MEISELS

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